DOCUMENT RESUME

ED 056 501 EM 009 358

AUTHOR	Fuller, Julia M., Ed.
TITLE	Designing Good Slides; An Instructive Communication.
INSTITUTION	Public Health Service (DHEW), Atlanta, Ga. Center for Disease Control.
SPONS AGENCY	Public Health Service (DHEW), Washington, D.C.
REPORT NO	PHS-Pub-2196
PUB DATE	Jun 71
NOTE	62p.
AVAILABLE FROM	Superintendent of Documents, U. S. Government Printing Office, Washington, D. C. 20402 (No. 1723-0050, 60¢)
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Audiovisual Aids; Composition (Literary); *Illustrations; Photocomposition; Photographs; Programed Texts; *Slides; *Speeches

ABSTRACT

The use of 35 mm slides in speeches is becoming increasingly popular--good visuals help to demonstrate and clarify ideas presented in a speech as well as retain the interest of the audience. In the style of a programed text this guide details a procedure for designing effective slides for the different formats which can be used. Areas in designing the visuals which are covered include selecting a way to present the point, preparing sketches, developing pictorial or nonpictorial artwork and copy, composing artwork without copy, using photographs with or without copy, designing title sketches, organizing the materials, informing the artist, correcting copy and artwork and checking finished slides. (SH)

ED 056 501

EM
H-PHS

GP 203-6

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

DESIGNing good SLIDES

U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE / Public Health Service

EM 009 358

AN INSTRUCTIVE COMMUNICATION

specifications

Objectives

Following the *Guide* and having access to resource material relevant to the subject matter of a presentation, a member of the target population will be able to:

(1) Prepare copy to be used on a slide and eliminate from that copy excess wordage, inappropriate terminology, and grammatical errors.
(2) Select appropriate photographs to be used as slides.
(3) Prepare satisfactory rough sketches for slides.
(4) Provide the artist with information essential to preparing camera-ready art.

Trainee Population

1. Professional and technical personnel with a college degree who have been in the Public Health Service at least three years, have had at least one course in the use of training aids, and have either observed or participated in the preparation of a presentation with slides.

2. Other persons who must design slides for a formal presentation and who have either observed or participated in a presentation with slides.

Individualization Provided

There is no time limit; each student may proceed at his own rate.

A student may skip portions of the Guide not relevant to his needs.

Approximate Time

No time limit implied.

Restrictions and Limitations

A person using this *Guide* must have normal or corrected vision, be able to identify and correct grammatical and simple mathematical errors, be a technical expert in the subject matter of the presentation, and be able to draw diagrams and simple pictorial illustrations.

The *Guide* does not cover:

(1) the rules of pictorial composition; i.e., the use of balance, contrast, and perspective.
(2) the points in a presentation which should be illustrated.
(3) the most effective way to illustrate a point.
(4) projected visual aids other than 35 mm double-frame slides.

An Instructive Communication

U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
Public Health Service
Health Services and Mental Health Administration
Center for Disease Control
Atlanta, Georgia 30333

PRODUCED BY CDC TRAINING PROGRAM

Methods Development Branch

INSTRUCTIVE COMMUNICATIONS ACTIVITY

Richard E. Lincoln, *Chief*
Cheryl D. Marlowe, *Analyst-Writer*
Phyliss W. Richardson, *Analyst-Writer*
Julia M. Fuller, *Editor*

SUBJECT MATTER SPECIALIST

Don M. Lovell, *Chief*
Creative Arts Activity
Educational Media Branch

Public Health Service Publication No. 2196
June, 1971

UNITED STATES GOVERNMENT PRINTING OFFICE
WASHINGTON, D.C.: 1971

For sale by the Superintendent of Documents, U.S. Government Printing Office
Washington, D.C. 20402 - Price 60 cents
Stock Number 1723-0050

contents

page

HOW TO USE THIS GUIDE iv

INTRODUCTION v

DEFINITIONS OF TERMS vi

SELECTING A WAY TO PRESENT THE POINT 2

PREPARING SKETCHES (COPY ONLY) 6

PICTORIAL ARTWORK AND COPY IN LINES 10

PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS 20

ARTWORK – NO COPY 28

PHOTOGRAPH WITH OR WITHOUT COPY 32

TITLE SKETCHES 49

ORGANIZING MATERIALS 50

INFORMING ARTIST 53

CORRECTING COPY AND ARTWORK 54

CHECKING FINISHED SLIDES 55

SAMPLE SKETCH FORM

how to use this guide

This *Guide* is designed to be used each time you want to illustrate material in a formal presentation with 35 mm double-frame slides.

After you have prepared an outline of your speech and have selected the points that need illustration, you have to decide which format to use in each instance – copy (written material) only, drawing, photograph, or a combination of these.

This *Guide* provides a step-by-step procedure for each format. For instance, if you want to design a slide with copy only, you would go through a different procedure than that for a slide with photograph and copy. If you read the steps carefully and follow all instructions, this *Guide* should prove effective in helping you plan illustrations for your presentations.

introduction

The use of visuals when making presentations is becoming increasingly popular. Good visuals help to demonstrate and clarify your ideas as well as retain the interest of the audience; poorly designed visuals have the opposite effect.

A good visual has certain basic qualities:

1. Error free – The visual should contain no mathematical or grammatical errors.

2. Legibility – The visual should not be overcrowded with copy and/or artwork.

3. Proper Use of Color – When color is used for identification purposes, it must be the correct color.

There are two general problems faced by people who design visuals: (1) how to ensure that the contents of the visual will be accurate and legible, and (2) how to ensure that the rough sketches for the visual will be interpreted correctly by the artist who will produce camera-ready art.

A procedure for overcoming those problems and designing good 35 mm slides is set forth in this *Guide* in step-by-step instructions. In general, the procedure requires that you:

(1) decide how to present the information on each slide; then carefully examine the way the information is presented;

(2) produce a rough sketch of each slide;

(3) meet with an artist to discuss the rough sketches;

(4) check the copy and artwork the artist produces;

(5) check the finished slides for legibility.

definitions of terms

As you proceed through this *Guide*, you will find several terms used that may not be familiar to you. To be certain that you understand the terminology, read the following definitions carefully before using the *Guide*.

Artwork anything (other than copy) to appear on a slide that must be drawn or painted, such as lines and circles as well as realistic or cartoon drawings

Camera-ready artwork and/or copy that is in its final form and will be photographed to make the finished slide

Copy words, letters, or numbers

Format/Layout arrangement of the elements (copy and/or artwork) on the slide

Labels copy with arrows or identifying lines pointing to specific areas of artwork or photographs

Rough Sketch a quick rendering of the proposed layout in which color, illustrations, and copy appear approximately as they will on the finished slide

ave you already decided
which points in your
presentation you need to
llustrate? If not, do so now.

designing slides

SELECTING A WAY TO PRESENT THE POINT

1. When designing slides, you will need several items to make the rough sketches from which the artist prepares camera-ready material. Assemble these items now:

   –a pad of scratch paper
   –pencils with erasers
   –colored pencils (if your slides will require color)
   –a ruler
   –copies of the SKETCH FORM
   You will find a sample Sketch Form in the back of this booklet. Count the number of points you wish to illustrate and make several *more* copies of the Sketch Form than the number of points you have to illustrate (use any duplicating machine or draw them).

2. The first step in designing any slide is to formulate your reason for it; that is, to state the idea you want the slide to illustrate or what effect you want it to have on the audience.

   Careful consideration of your material at this point will make all subsequent steps easier.

SELECTING A WAY TO PRESENT THE POINT

For each point you wish to illustrate, do the following:

A. Write a descriptive paragraph that includes

–your reason or need for the slide

–the necessary items, parts, colors, etc. that must be included in the slide

B. Check reference material to be certain your statements are valid and up-to-date.

Example from a presentation on water po

I want my audience to se
of water helps to purify
show filtration beds (24
graded gravel), the dire
water, and what happens
the water.

Example from a presentation on malnutr

I want my audience to se
appearance of the eyes w
serious deficiency of Vi
to show a diagram of a n
normal size and color an
diseased eye showing swe
flamed tissue area.

TO PRESENT THE POINT

illustrate, do the following:

paragraph that includes

need for the slide

ems, parts, colors, etc. that must
he slide

material to be certain your
lid and up-to-date.

Example from a presentation on water pollution

I want my audience to see how the filtration of water helps to purify it. I will have to show filtration beds (24" of sand and 18" of graded gravel), the direction of the flow of water, and what happens to the impurities in the water.

Example from a presentation on malnutrition

I want my audience to see the characteristic appearance of the eyes when a child has a serious deficiency of Vitamin A. I will want to show a diagram of a normal eye showing normal size and color and a diagram of a diseased eye showing swelling and red inflamed tissue area.

SELECTING A WAY TO PRESENT THE POINT

3. Now, choose one of your points and examine the descriptive paragraph:

   –Is there a generally accepted format for presenting information of this type?

   –Are there also other effective formats for presenting it? (See chart below for some general suggestions.)

Write down the possibilities if there are several.

TYPES OF FORMATS

MATERIAL TO BE ILLUSTRATED	COPY ONLY	PICTORIAL ARTWORK WITH COPY OR LABELS	NONPICTORIAL ARTWORK WITH COPY	ARTWORK ONLY	PHOTOGRAPH WITH OR WITHOUT COPY OR LABELS
STATISTICAL MATERIAL		Pictograph*	Bar Graph Pie Chart Line Graph Statistical Table		
PROCEDURES OR ABSTRACT IDEAS	Lines of copy	Pictorial examples with explanatory copy	Flow Chart Schematic Diagram Pert Chart Gantt Chart		
OBJECTS OR AREAS		Cross section, side view, or entire object with labels or copy	Map with copy or labels	Cross section, side view, or entire object	Photograph of object or area with or without copy or labels

*Statistical material illustrated by pictorial forms that can vary in size, color, or number to indicate change (e.g., various sizes of baskets of wheat to show grain production).

SELECTING A WAY TO PRESENT THE POINT

4. From what you know about your audience, which of the formats you listed would best communicate the point to them? (For example, to illustrate statistical material to a young audience, you would select a pictograph, perhaps with cartoon figures, instead of using a line graph or statistical table.)

Into which of the following categories does your way of presenting the point fall?

(a) *Copy (written material) only* –Go to Page 6.

(b) *Realistic drawing or cartoon drawing and lines of copy (written material)* –Go to Page 10.

(c) *Realistic drawing or cartoon drawing and copy labeling the drawing with or without a title* –Go to Page 20.

(d) *Nonpictorial drawing and copy with or without a title.*

Diagram with copy
Bar chart or pie chart with copy
Table with copy
Graph with copy
Map with copy

Go to Page 20.

(e) *Pictorial or nonpictorial drawing; no copy except for title* –Go to Page 28.

(f) *Photograph with or without copy* –Go to Page 32.

PREPARING SKETCHES (COPY ONLY)

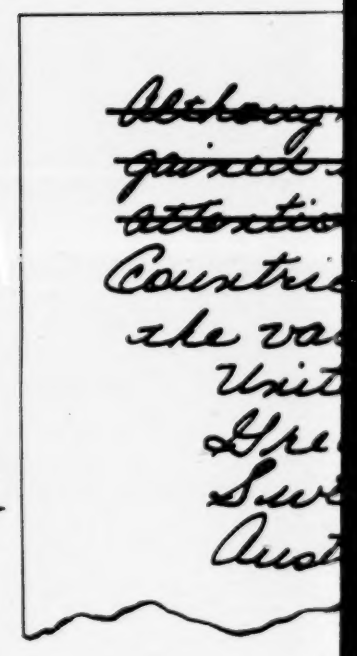
1. Read over the descriptive paragraph to review the items that must be included in the slide.

2. On a piece of scratch paper write out the copy; don't include a title at this point.

   Revise as follows:

   Mark out any information not essential to the point.

   Make the wording as simple and concise as you can. (Remember, the slide is an "aid"; you will be verbally explaining it)

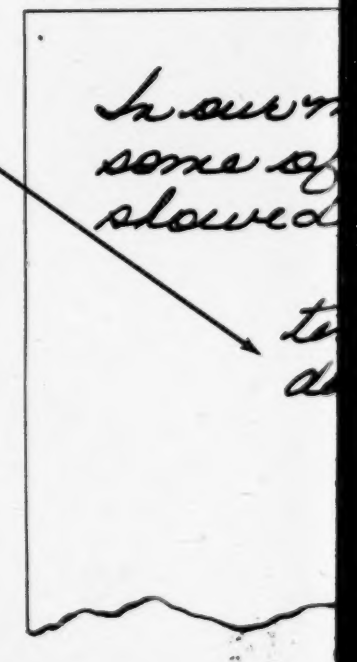


3. Are there any technical terms which a large number of persons in the audience could not define?

   YES–Change the technical terms to lay terms Then continue.

   NO–Continue.

EXAMPLE:



ONLY)

to review the items

out the copy; don't

not essential to the

and concise as you
an "aid"; you will be

~~Although the vaccine has gained worldwide attention, only some~~
Countries ~~are~~ using ~~it~~
the vaccine:
United States
Great Britain
Sweden
Australia

ich a large number of
define?

terms to lay terms

EXAMPLE: Audience consists of the general public.

In our most recent tests, some of the organisms showed (aneretic tendencies.)
↓
tendencies to destroy axinal tissue.

PREPARING SKETCHES (COPY ONLY)

4. Are there any lay terms which would insult a large number of persons in the audience?

   YES–Change to appropriate technical terms

   NO–Continue.

5. CHECK for mathematical or grammatical errors now.

6. Rewrite the copy, if necessary, allowing a maximum of *six* words per line. How many lines are there?

   SEVEN
   or fewer–Go to Step 8.

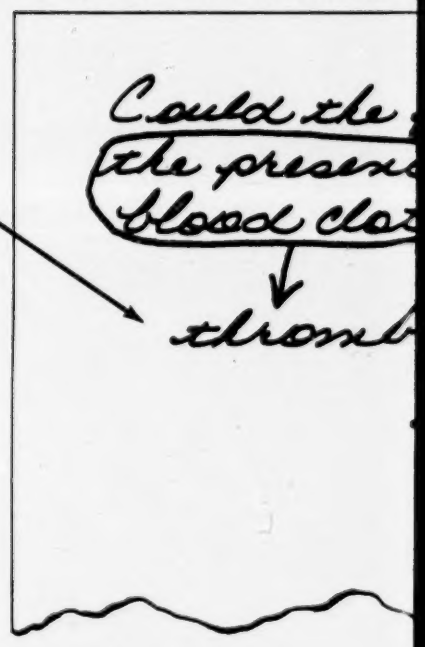
   MORE
   than seven–Too many for one slide.
   Continue.

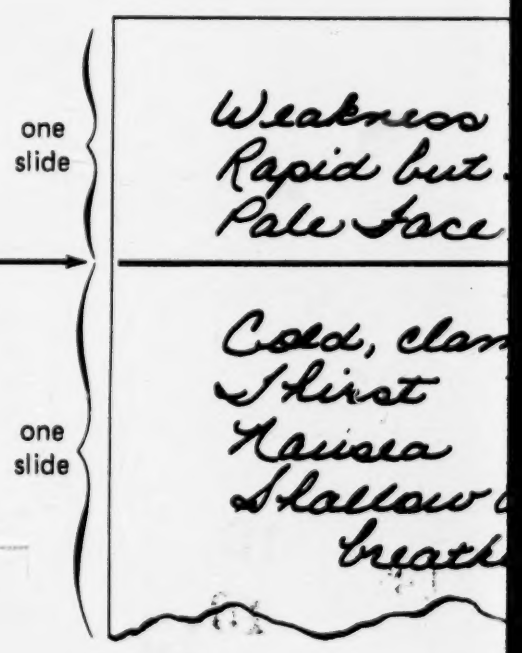
7. Is there an appropriate place to divide the copy so that each part has seven or fewer lines? Try grouping related items and divide between the groups.

   YES–Mark the division (each division will be developed as a separate slide)
   Go to Step 8; complete the procedure for *each* division of copy.

   NO–Try revising the copy to seven lines or fewer. If you succeed, go to Step 8; if not, return to Page 4, Step 3, and select another way to present the point.

EXAMPLE: Audience consists o





NLY)

uld insult a large

chnical terms

atical errors now.

ving a maximum
s are there?

slide.

vide the copy so
nes? Try grouping
groups.

division will be
slide)

the procedure for

to seven lines or
go to Step 8; if
tep 3, and select
he point.

EXAMPLE: Audience consists of medical doctors.

Could the pain indicate the presence of a blood clot?

thrombosis

one slide

Weakness
Rapid but weak pulse
Pale face

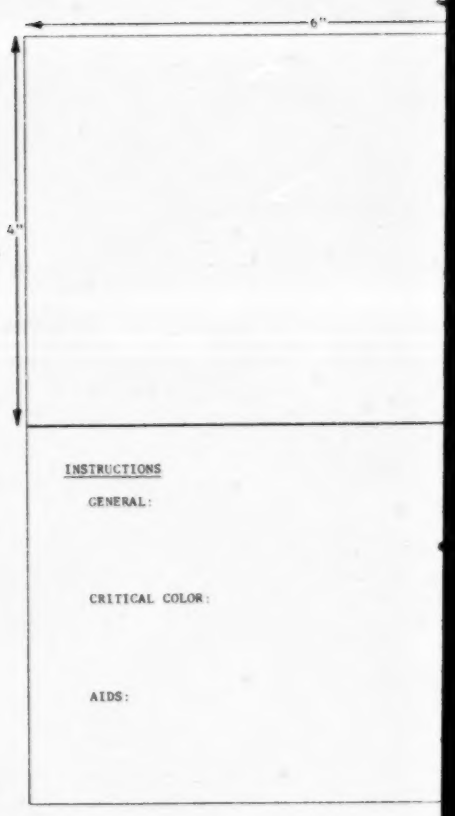
one slide

Cold, clammy skin
Thirst
Nausea
Shallow and irregular breathing

PREPARING SKETCHES (COPY ONLY)

8. You'll need the following things to do the rough sketch that you will submit to the artist:

   - the prepared copy
   - copies of the Sketch Form
   - a pencil
   - a typewriter



9. Will the slide need a title?

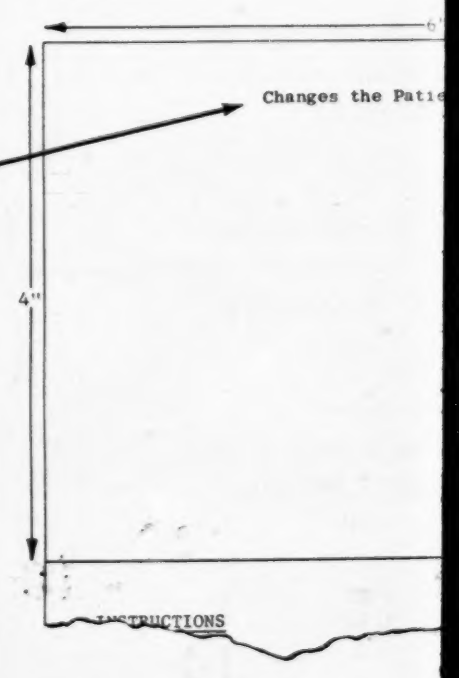
   YES–Continue.

   NO–Go to Step 11.

10. Compose the title and type it near the top of the 6" x 4" rectangle on the Sketch Form.

    IF the title has *more than four words*, use both upper- and lowercase letters

    IF the title has four or fewer words, you may use uppercase only.

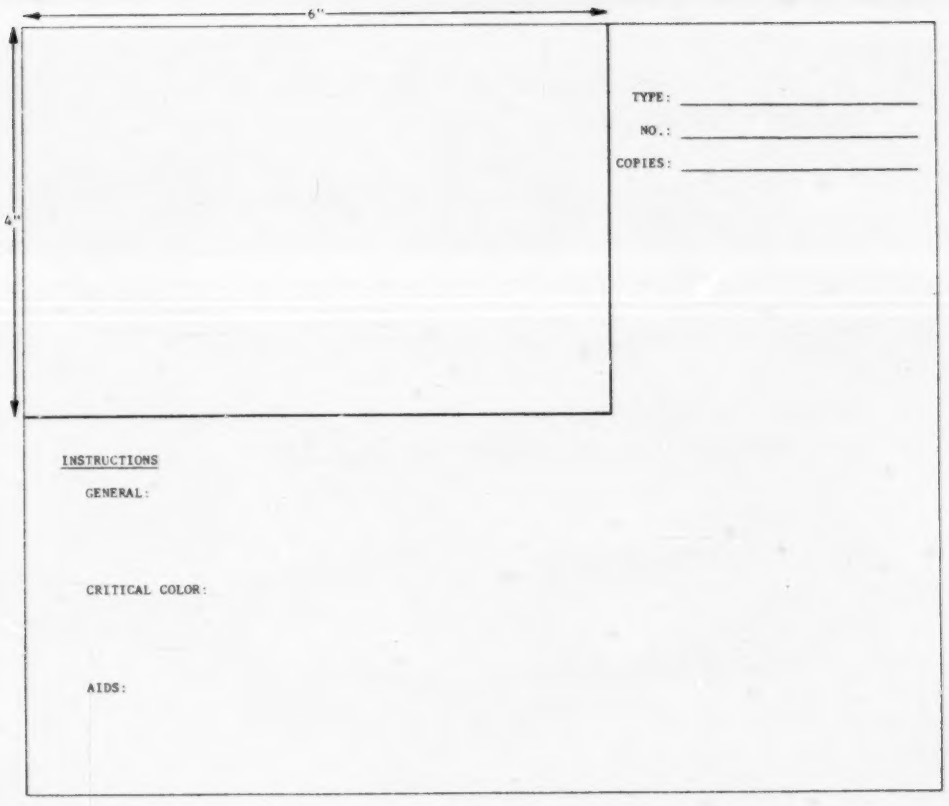


16

PY ONLY)

ings to do the rough
the artist:

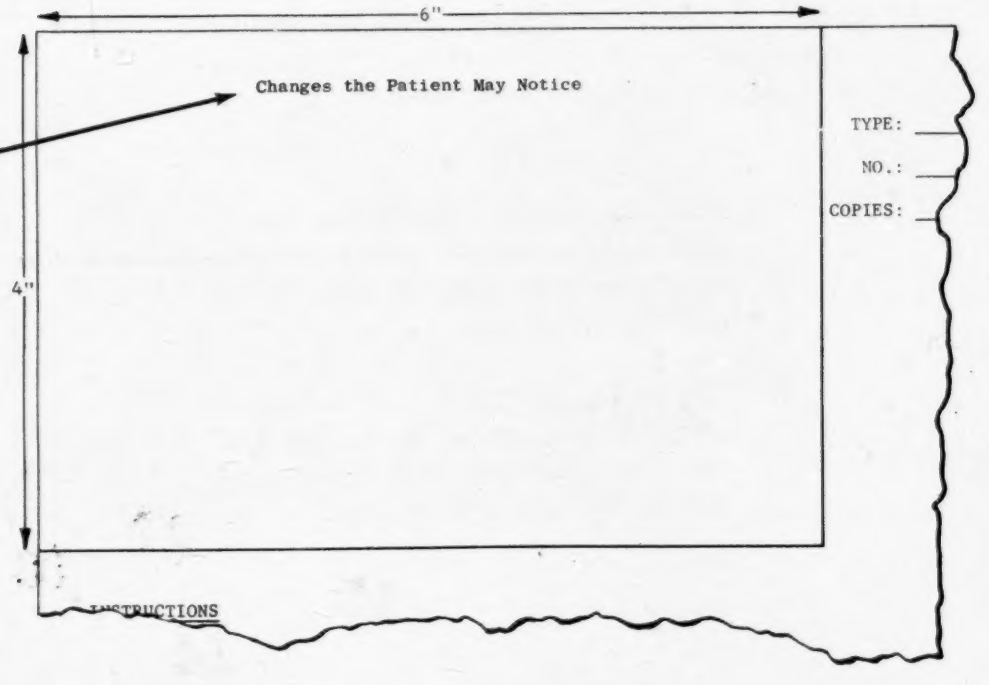
orm



it near the top of the
h Form.

an four words, use both
ters

fewer words, you may

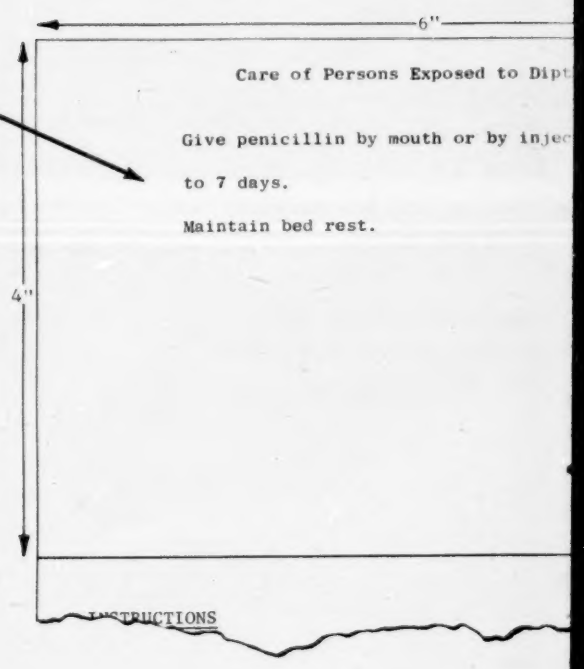


16

16 A

PREPARING SKETCHES (COPY ONLY)

11. TYPE the copy *double-spaced* in the rectangle of the Sketch Form



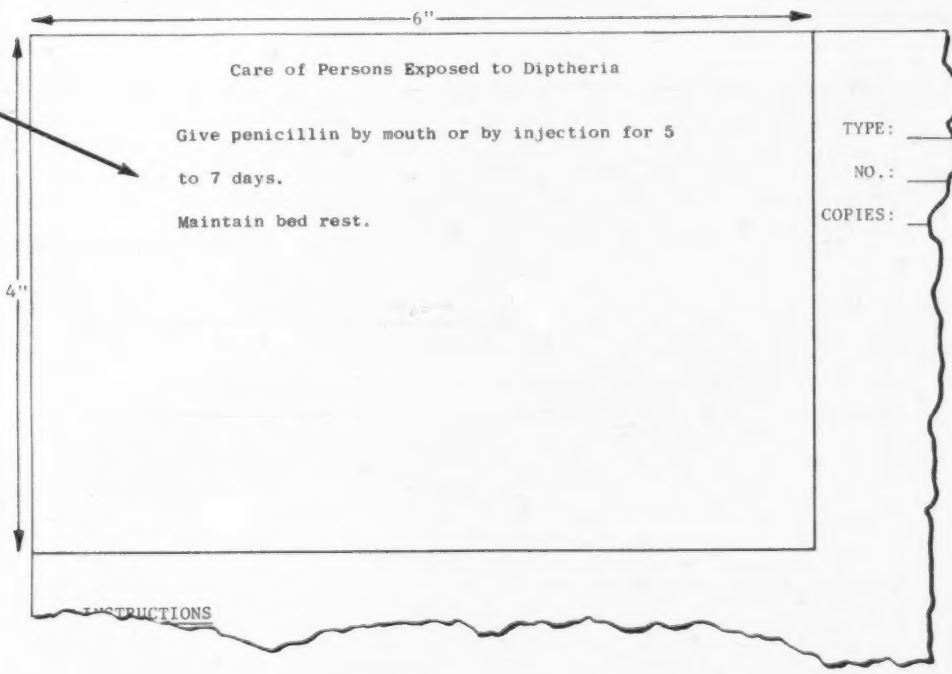
12. Have you designed a slide for every one of your points and/or divisions of copy?

YES–Go to Page 50, Step 1.

NO–Return to Page 4 and repeat the design procedure for each remaining point.

LY)

rectangle of the



ry one of your

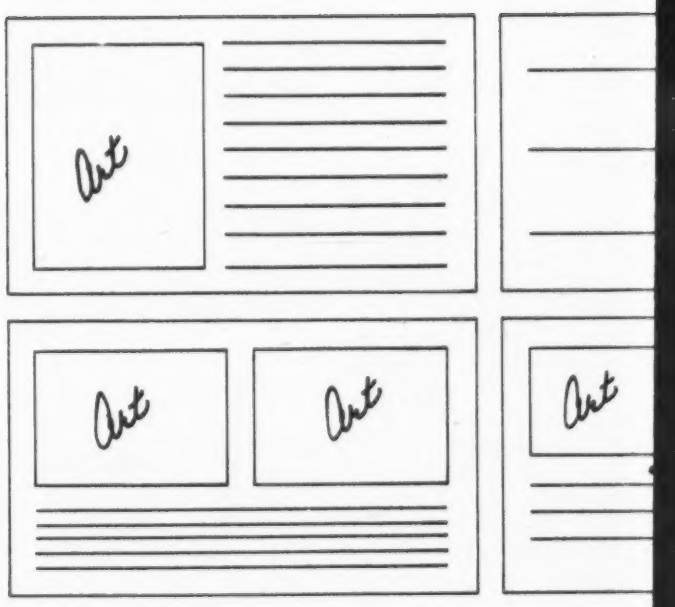
epeat the design
ning point.

17

PICTORIAL ARTWORK AND COPY IN LINES

Preparing a Rough Layout

1. Read over the descriptive paragraph to get a mental picture of the amount of copy and artwork. Then, on a sheet of scratch paper, block out areas for the artwork and copy. You may try several before you decide on one →

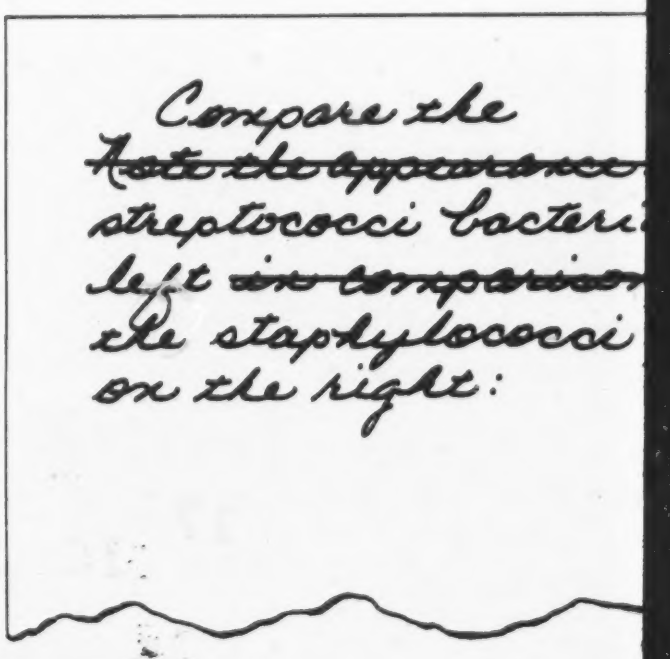


If you are unsure which arrangement is best, select one anyway and develop it into a rough sketch. Later you can ask the artist to modify the arrangement as he sees fit.

2. Write out the copy; don't include a title. Revise as follows:

   Mark out any information not essential to the point.

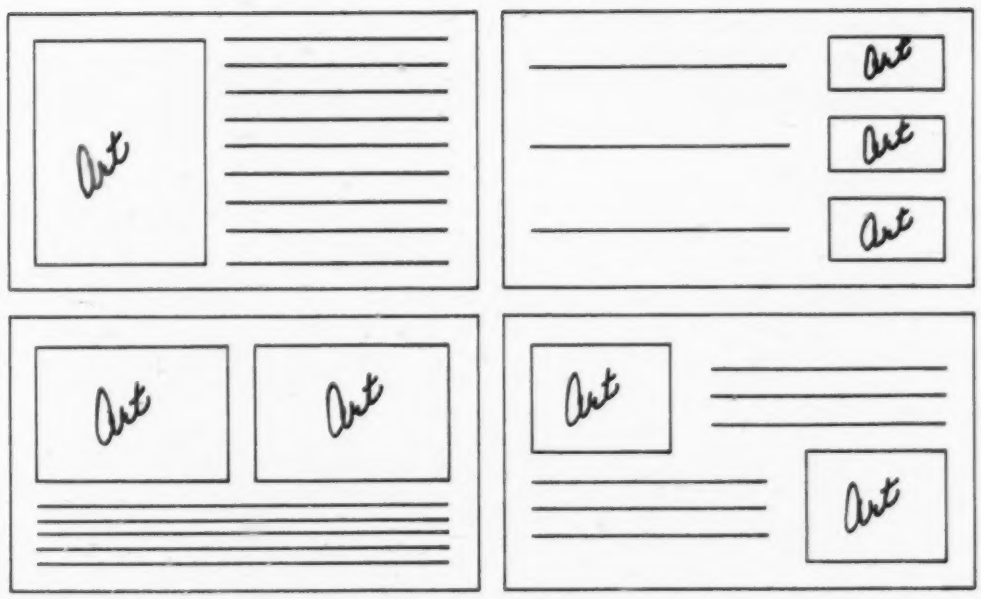
   Make the wording as simple and concise as you can. (Remember, the slide is an "aid"; you will be verbally explaining it.) →



18

IN LINES

to get a mental
rtwork. Then, on
ut areas for the
veral before you



nt is best, select
gh sketch. Later
e arrangement as

title. Revise as

t essential to the

nd concise as you
n "aid"; you will

Compare the
~~Note the appearance of the~~
streptococci bacteria on the
left ~~in comparison with~~
the staphylococci ~~bacteria~~
on the right:

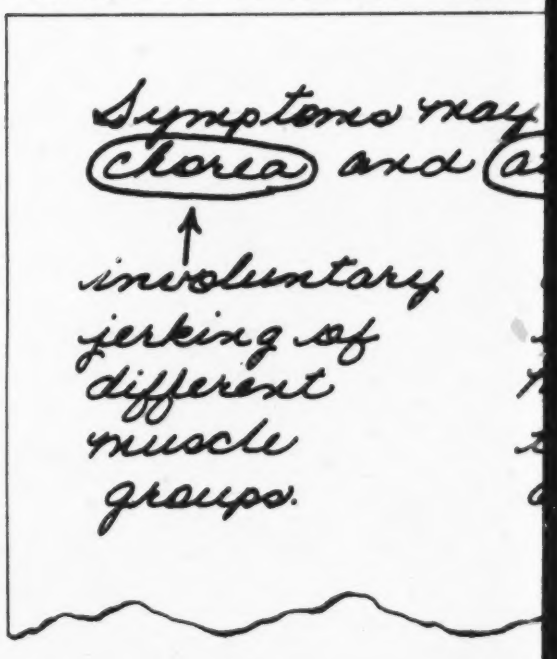
PICTORIAL ARTWORK AND COPY IN LINES

3. Are there any technical terms which a large number of persons in the audience could not define?

   YES–Change technical terms to more familiar lay terms → Then continue.

   NO–Continue.

EXAMPLE: Audience consists of the genera

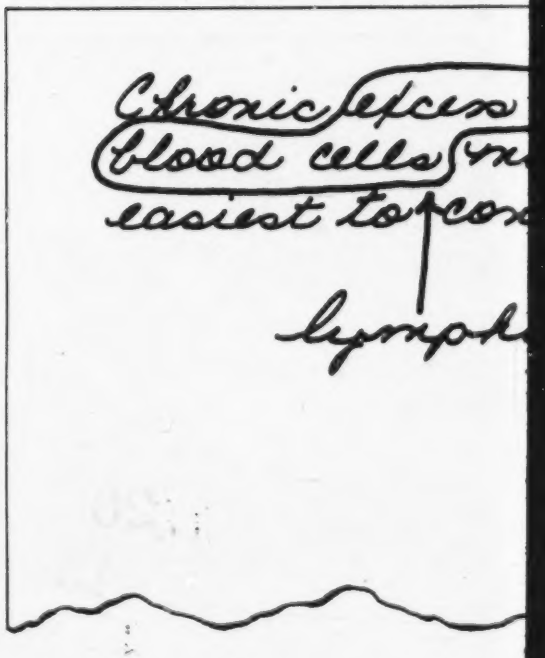


4. Are there any lay terms which would insult a large number of persons in the audience?

   YES–Change the lay terms to appropriate technical terms → Then continue.

   NO–Continue.

EXAMPLE: Audience consists of medical d



5. CHECK for mathematical and grammatical errors now.

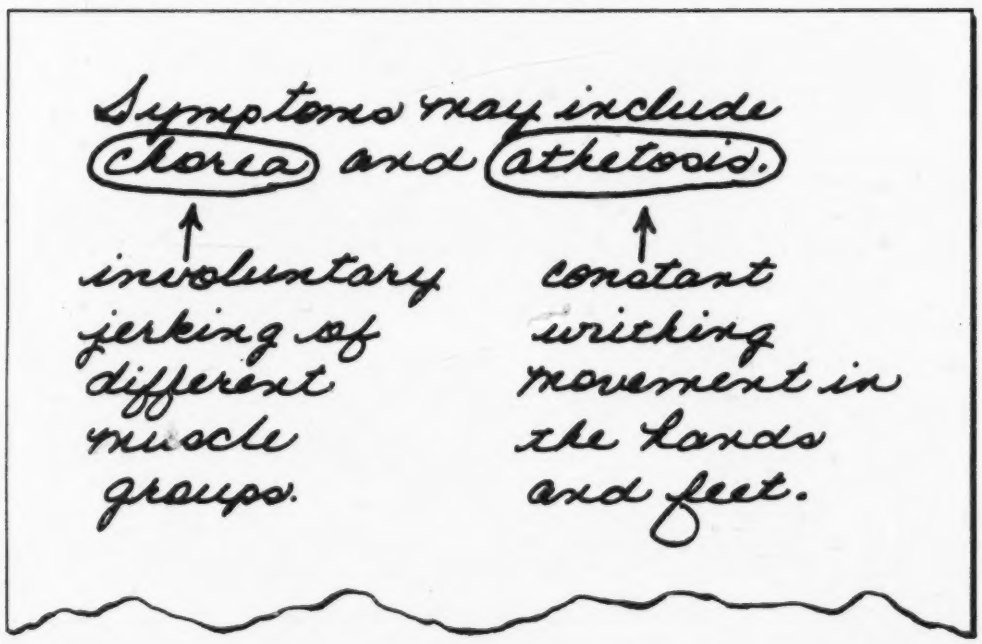
ND COPY IN LINES

erms which a large number could not define?

ical terms to more familiar

e.

EXAMPLE: Audience consists of the general public.

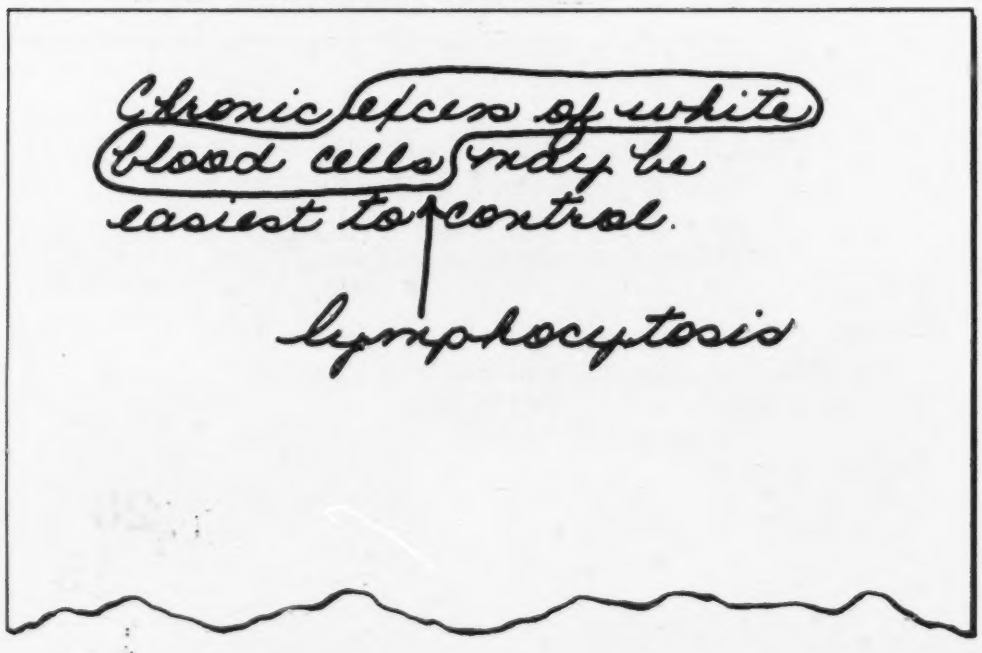

Symptoms may include
Chorea and athetosid.
involuntary jerking of different muscle groups.
constant writhing movement in the hands and feet.

which would insult a large audience?

lay terms to appropriate ns

e.

EXAMPLE: Audience consists of medical doctors.



cal and grammatical errors

ICTORIAL ARTWORK AND COPY IN LINES

6. Will the ARTWORK TAKE UP HALF OR MORE of the slide?

   YES–Continue.

   NO–Go to Step 9.

7. Rewrite the copy, if necessary, allowing a maximum of *six* words per line. How many lines are there?

   THREE
   or fewer–Go to Step 11.

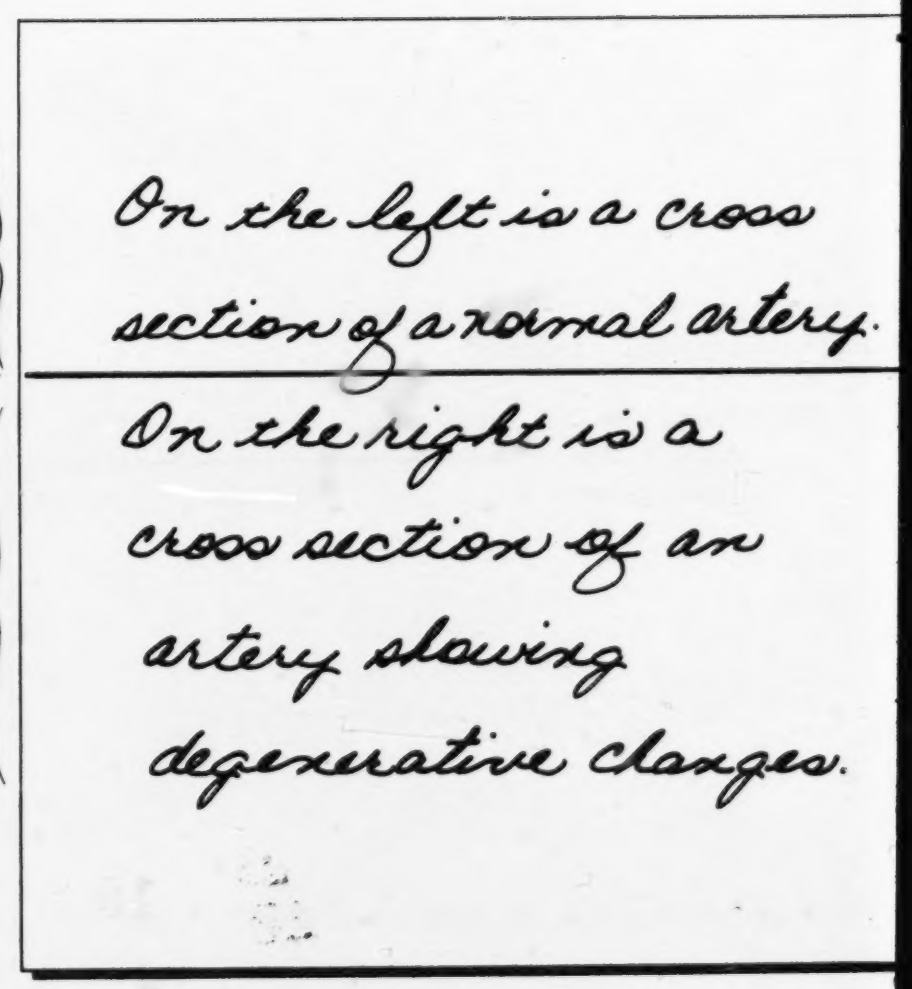
   MORE
   than three–Too many for one slide.
   Continue.

8. Is there an appropriate place to divide the copy so that each part has three or fewer lines?

   YES–Mark the division (each division will be developed as a separate slide)→ Then go to Step 11.

   NO–Try revising the copy to three or fewer lines. If you succeed, go to Step 11; if not, return to Page 4 and select another way to present the point.

NOTE: The size and complexity of the artwork is the deciding factor for the maximum amount of copy to use. When in doubt, use LESS copy.


one slide
On the left is a cross section of a normal artery.
one slide
On the right is a cross section of an artery showing degenerative changes.

PICTORIAL ARTWORK AND COPY IN LINES

9. Rewrite the copy, if necessary, allowing a maximum of *six* words per line. How many lines are there?

FOUR
or fewer–Go to Step 11.

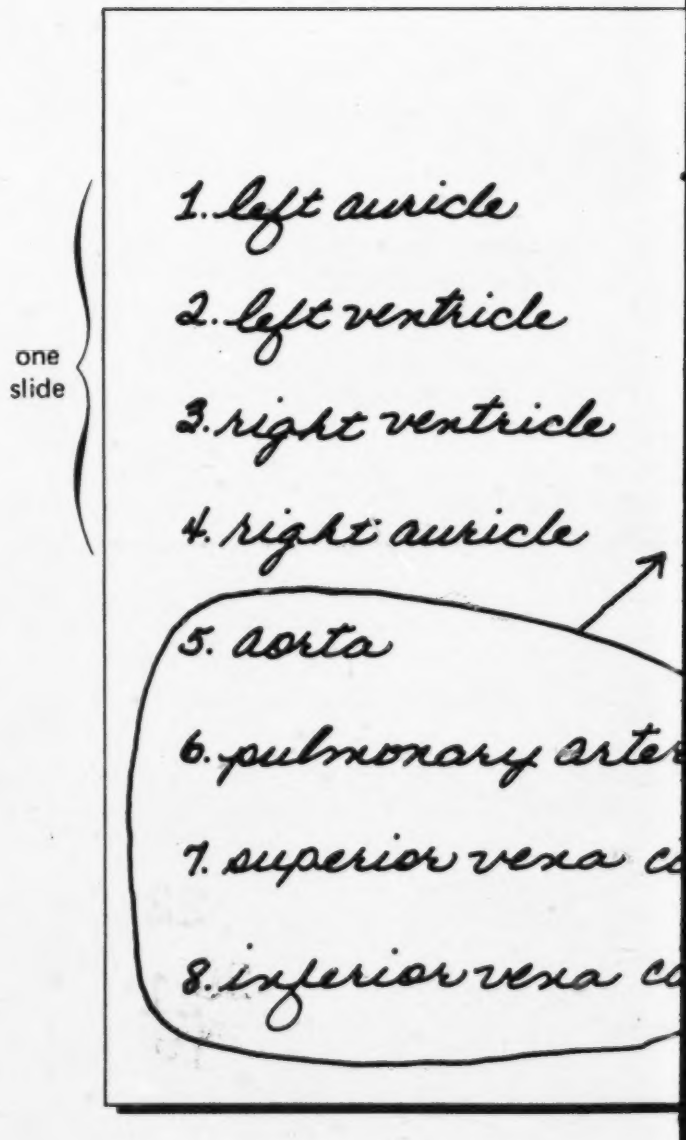
MORE
than four–Too many for one slide.
Continue.

10. Is there an appropriate place to divide the copy so that each part has four or fewer lines?

YES–Mark the division (each division will be developed as a separate slide). Then continue.

NO–Try revising the copy to four or fewer lines. If you succeed, go to Step 11; if not, return to Page 4 and select another way to present the point.

NOTE: The size and complexity of the artwork is the deciding factor for the maximum amount of copy to use. When in doubt, use LESS copy.



PY IN LINES

owing a maximum
nes are there?

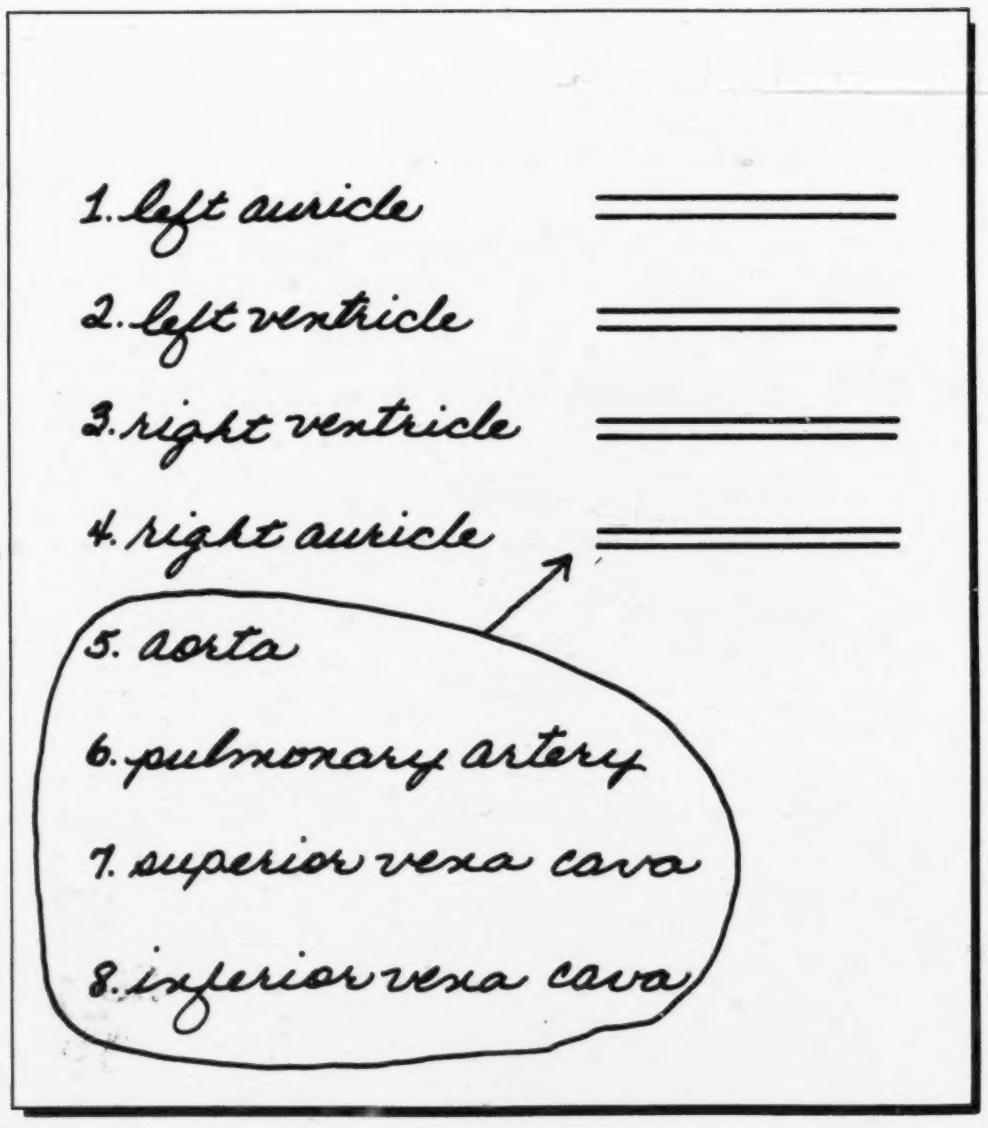
slide.

divide the copy so
nes?

ach division will be
arate slide). Then

y to four or fewer
, go to Step 11; if
and select another
nt.

the artwork is the
m amount of copy
copy.



PICTORIAL ARTWORK AND COPY IN LINES

11. Make a rough sketch of the artwork showing only the essential details. Was the copy divided?

    YES–Continue.

    NO–Go to Step 14.

12. Could the same artwork be used with both divisions of the copy?

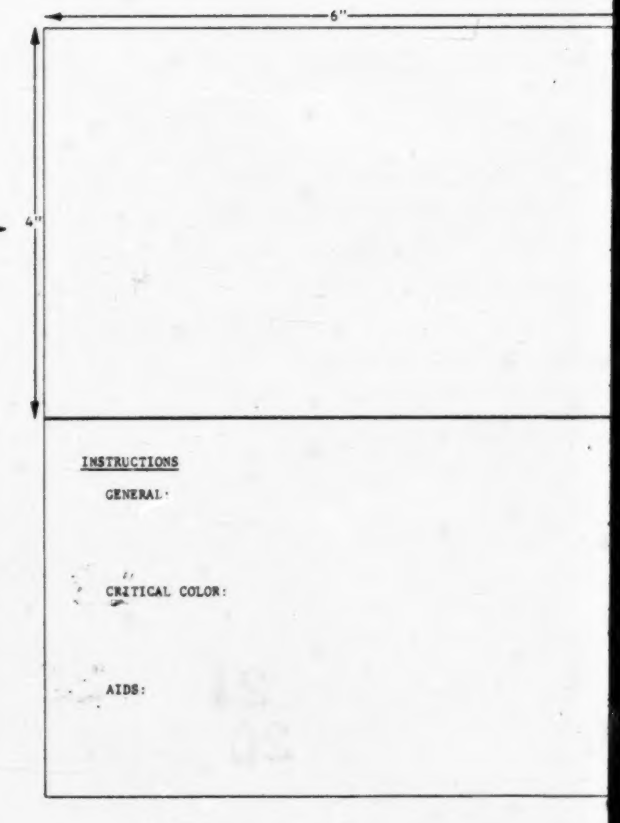
    YES–Go to Step 14.

    NO–Continue.

13. Make rough sketches of the illustrations for *each division* of copy so that only the essential details show.

14. You'll need the following things to do the rough sketch that you will submit to the artist:

    - the prepared copy and rough artwork
    - copies of the Sketch Form
    - a pencil
    - colored pencils
    - a typewriter



22

INES

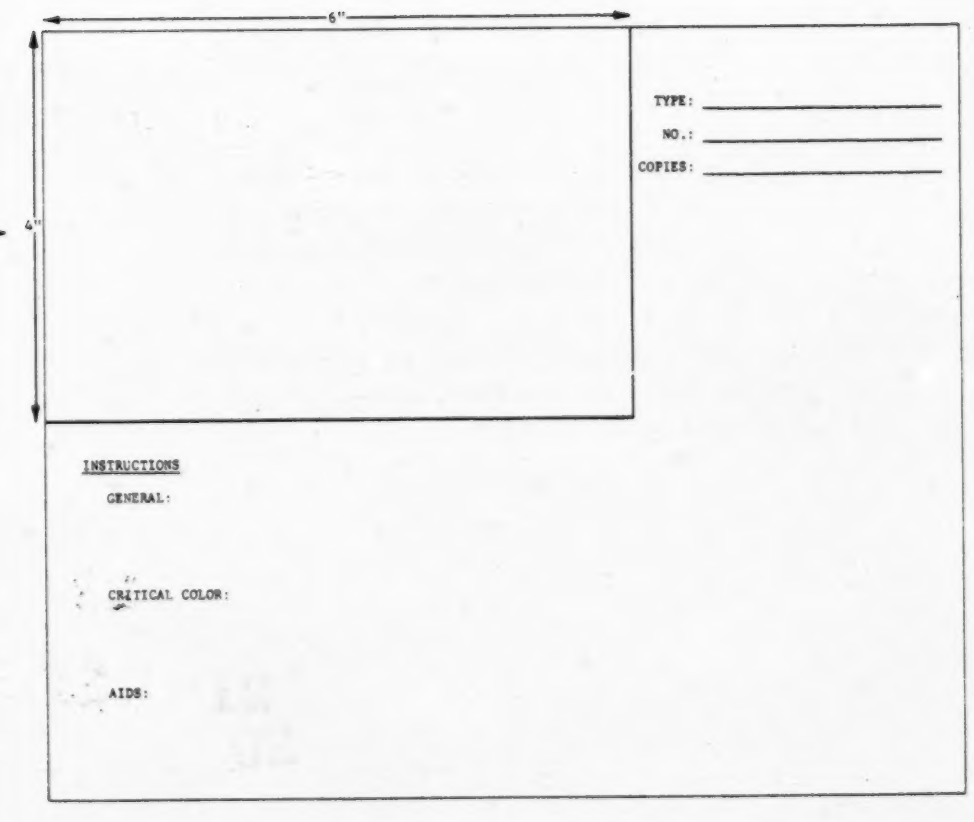
g only the

divisions

for *each*
ial details

the rough

k



PICTORIAL ARTWORK AND COPY IN LINES

15. Will the slide need a title?

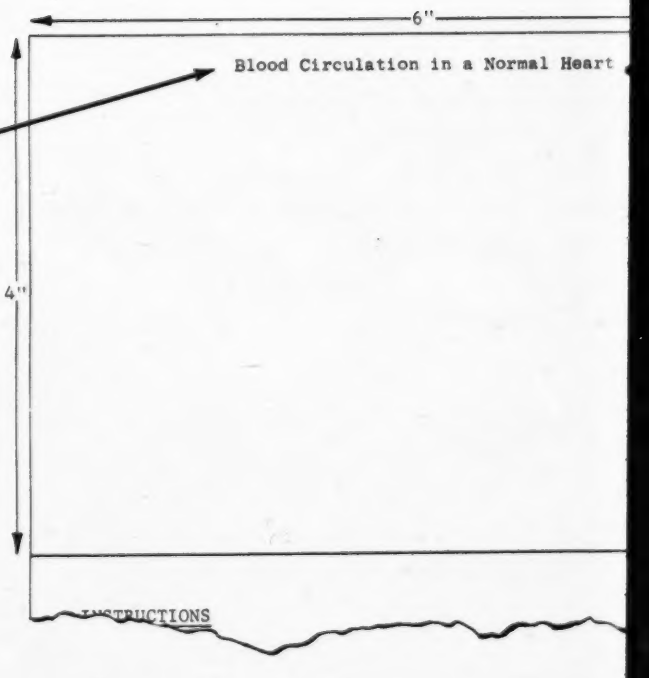
YES–Continue.

NO–Go to Step 17.

16. Compose the title and type it near the top of the 6" x 4" rectangle on the Sketch Form.

IF the title has *more than four* words, use both upper– and lowercase letters

IF it has four or fewer words, you may use uppercase only.

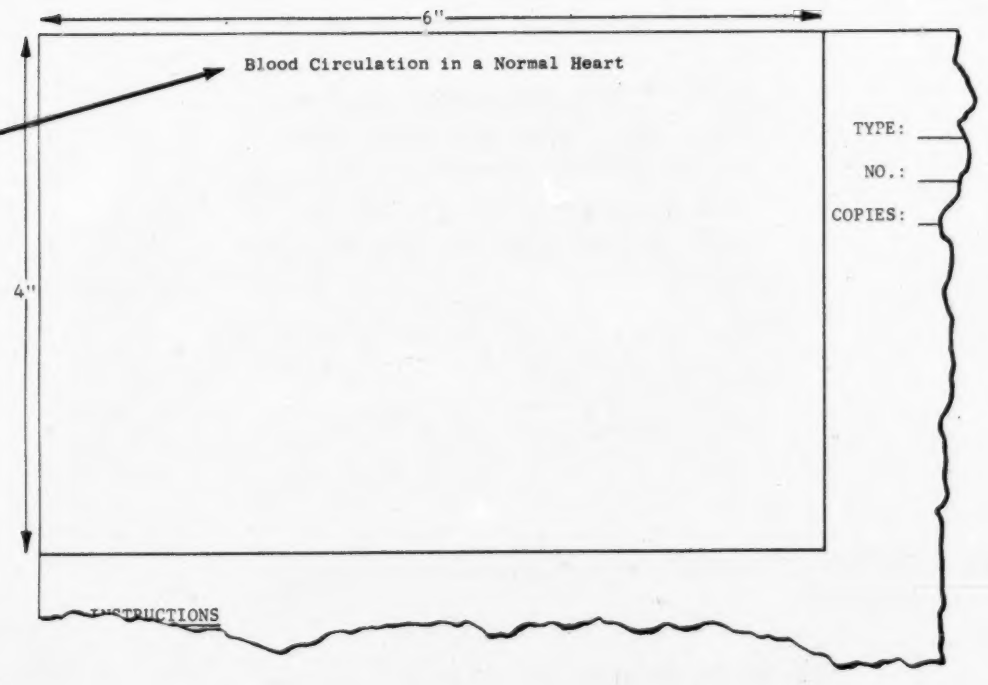


N LINES

he top of the

ords, use both

you may use



23

PICTORIAL ARTWORK AND COPY IN LINES

17. How many illustrations did you prepare?

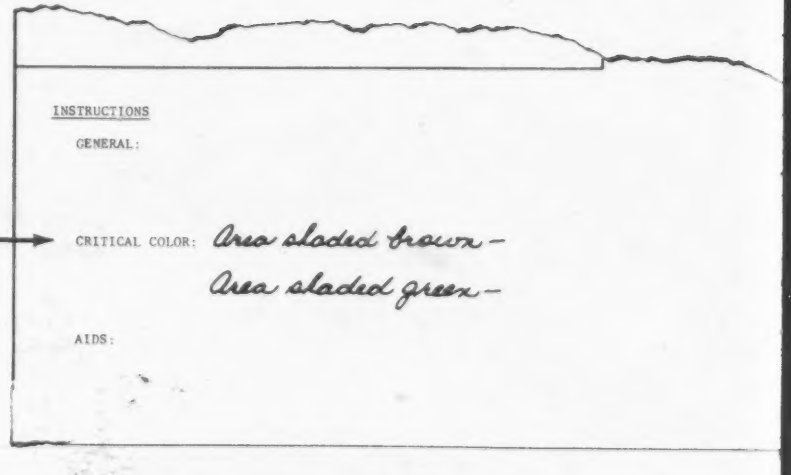
ONE–Redraw the same rough illustration neatly in the 6" x 4" rectangle of the Sketch Form, allowing space for lines of copy. If there are areas of critical color, shade lightly with appropriate colored pencils. [NOTE: A critical color is a color that must appear a certain way in order for the slide to illustrate the point.]

TWO–Redraw each rough illustration neatly in the 6" x 4" rectangles of separate Sketch Forms. If there are areas of critical color shade lightly with appropriate colored pencils. [NOTE: A critical color is a color that must appear a certain way in order for the slide to illustrate the point.]

18. Are there any areas of critical color (shaded) on your sketches?

YES–In the space labeled "Critical Color" on each Sketch Form, write a description of each shaded area; leave a space after each description →

NO–Continue.



24

PICTORIAL ARTWORK AND COPY IN LINES

19. Should the artist prepare the artwork *exactly* as you have indicated?

YES–Write "Prepare artwork exactly as shown" in the space labeled "General" on the Sketch Form. Then go to Step 21.

NO–Give the artist an idea of how you intend to use the slide and, if possible, the predominant audience level (age group, sex, education)

20. Will the artist need visual aids?

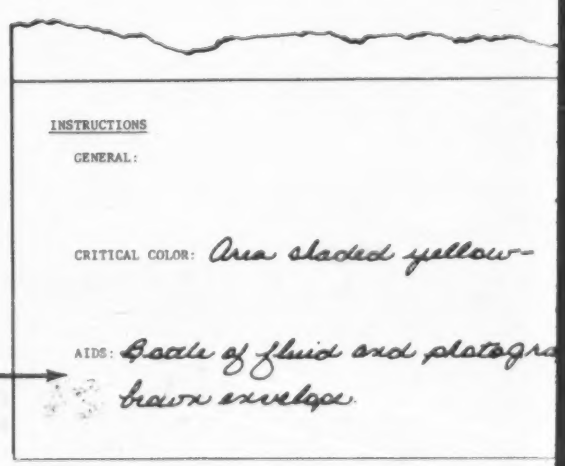
YES–Prepare the aids as follows:

(a) Large objects: label with your name.

(b) Photographs: number.

(c) Small aids: put into a large envelope on which you've written your name.

In the space labeled "Aids" on the Sketch Form, write what each aid is and where the artist can find it



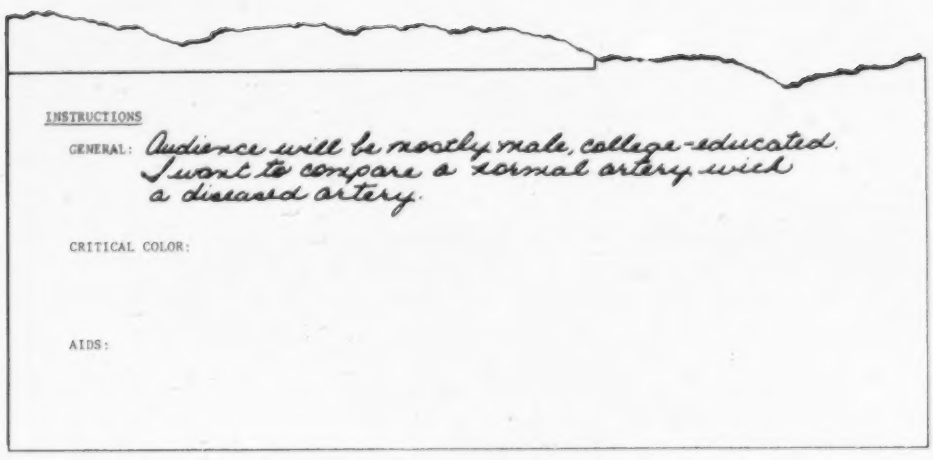
NO–Continue.

ND COPY IN LINES

the artwork *exactly* as you

are artwork exactly as
e space labeled "General"
Form. Then go to Step 21.

an idea of how you intend
lide and, if possible, the
audience level (age group,
)


INSTRUCTIONS
GENERAL: Audience will be mostly male, college-educated. I want to compare a normal artery with a diseased artery.
CRITICAL COLOR:
AIDS:

ids?

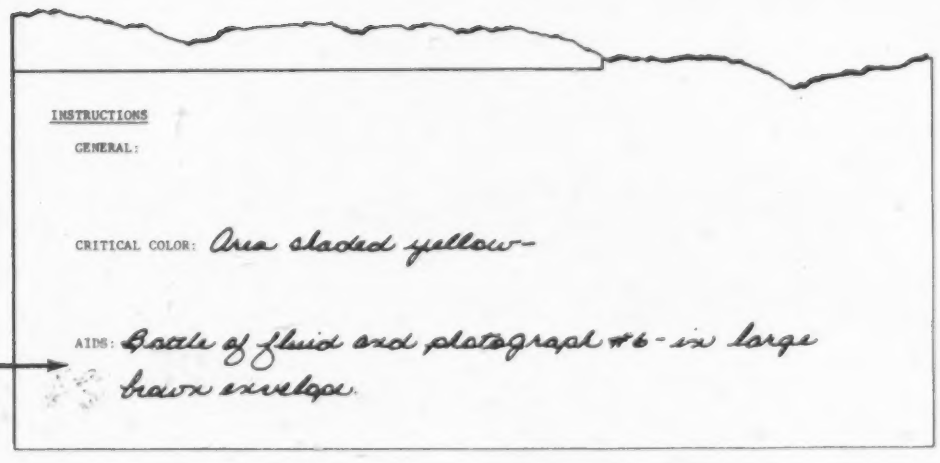
ds as follows:

ects: label with your name.

hs: number.

: put into a large envelope
you've written your name.

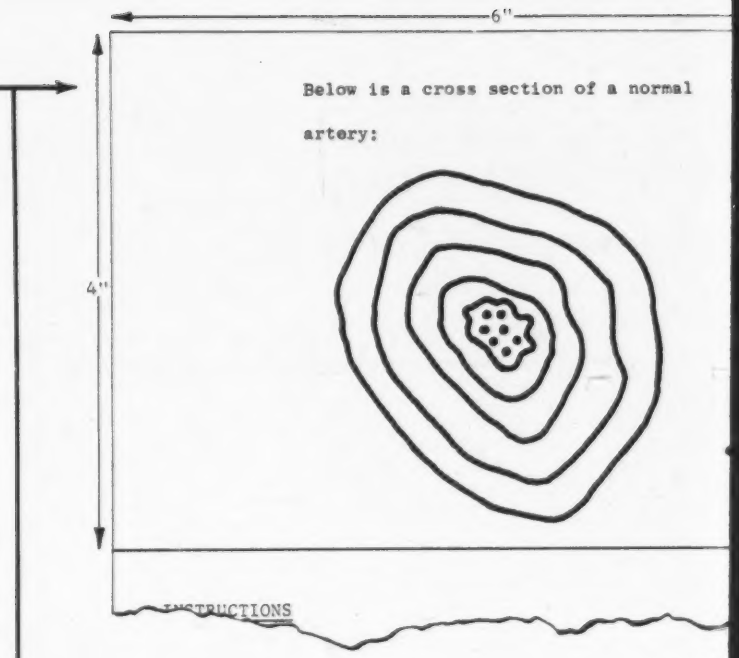
labeled "Aids" on the
write what each aid is and
st can find it

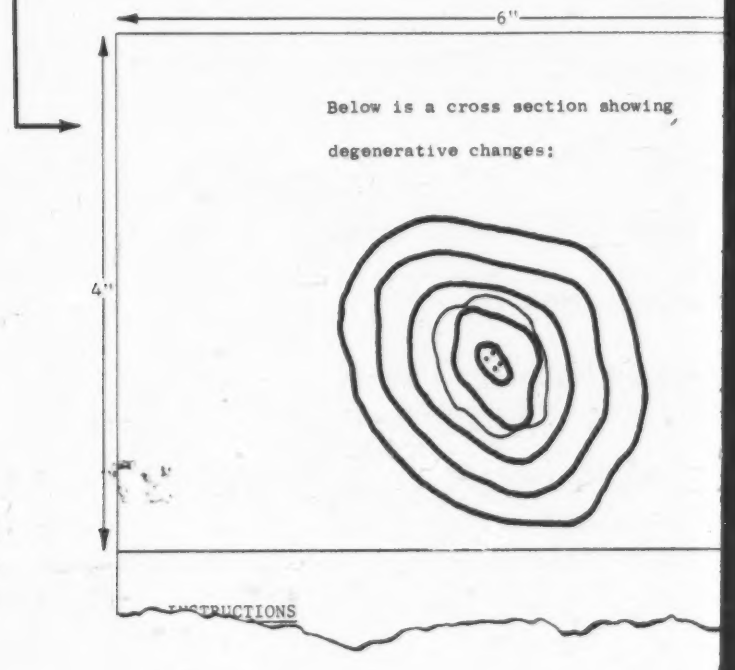


25

PICTORIAL ARTWORK AND COPY IN LINES

21. Type the appropriate copy, *double-spaced*, in the rectangle of the Sketch Form (or Forms if the copy was divided)

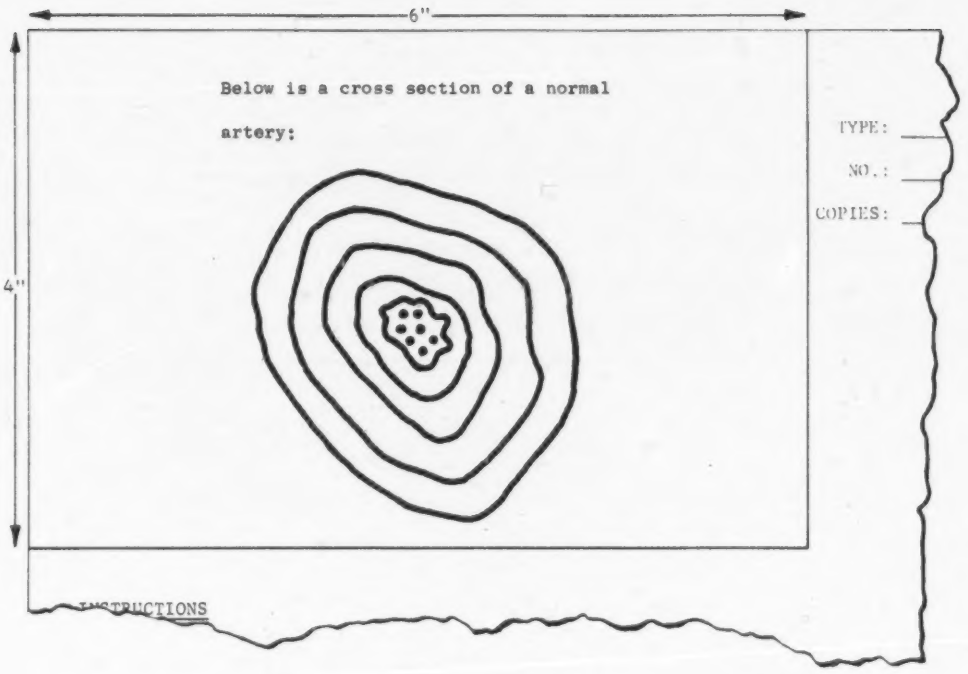


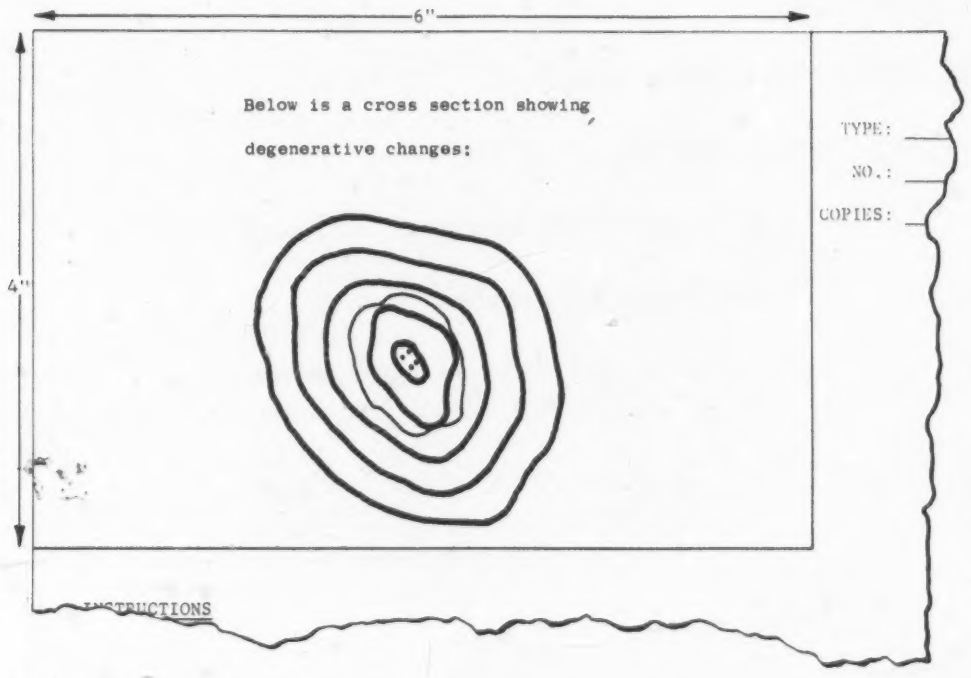


26

' IN LINES

e-spaced, in the
orms if the copy





PICTORIAL ARTWORK AND COPY IN LINES

22. Have you designed a slide for every one of your points and/or divisions of copy?

YES–Go to Page 49.

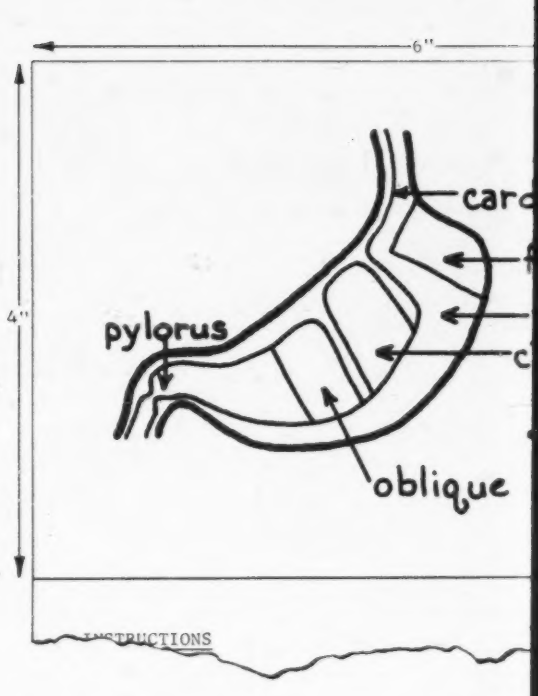
NO–Return to Page 4 and repeat the design procedure for each remaining point.

PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS

1. Read over the descriptive paragraph to get a mental picture of the artwork and copy or labels. On a piece of scratch paper, draw the basic lines of the artwork in pencil; add only essential details.

2. Write in the copy; do not include a title at this point.

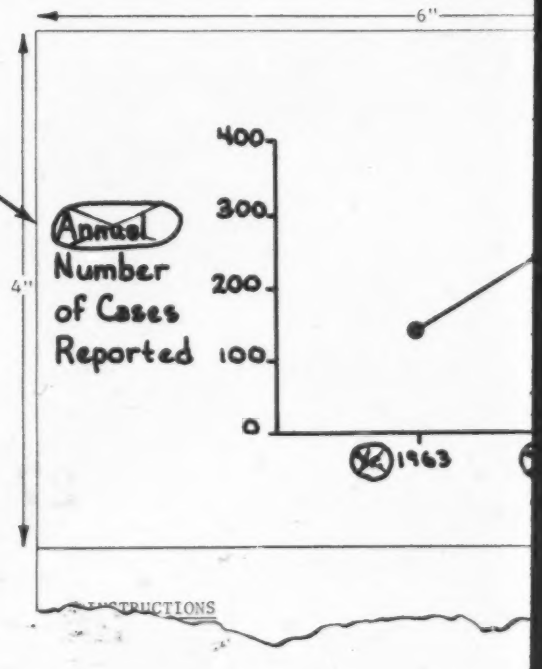
   If you are using labels, draw the lines or arrows carefully, being certain they point to the appropriate area in the artwork →



3. Revise the copy as follows:

   Mark out any information not essential to the point →

   Make the wording as simple and concise as you can.



28

TWORK

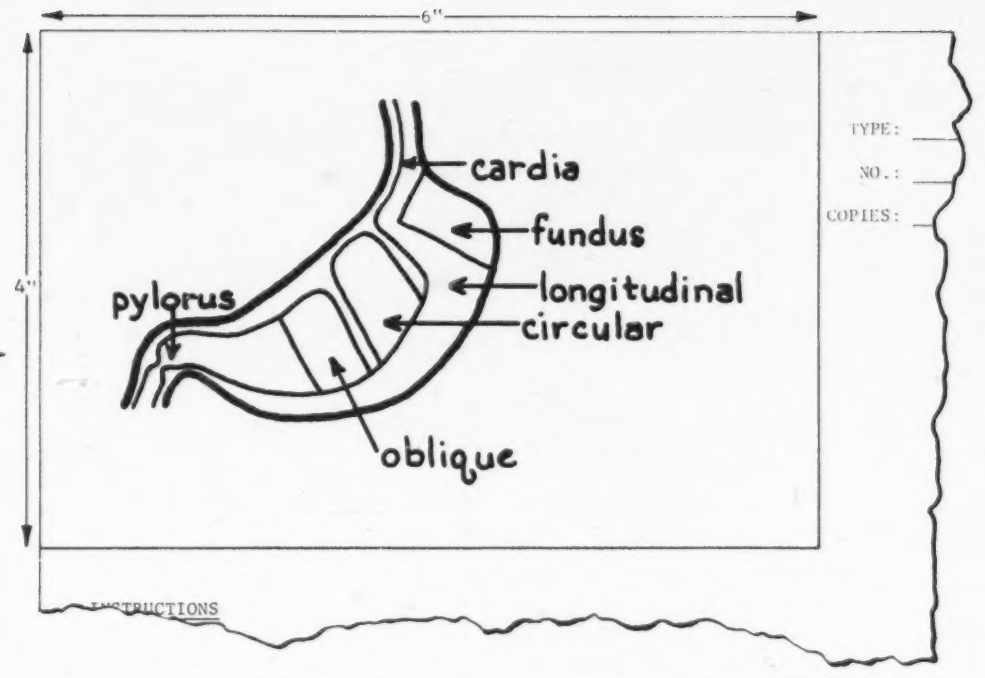
o get a mental
els. On a piece
of the artwork

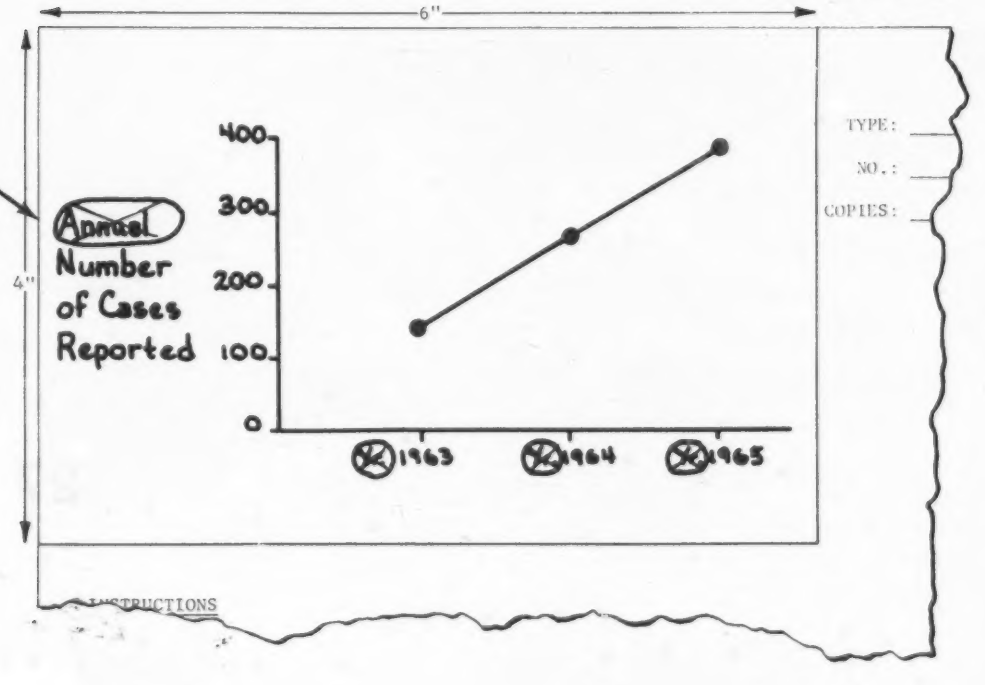
e at this point.

nes or arrows
he appropriate

essential to the

concise as you





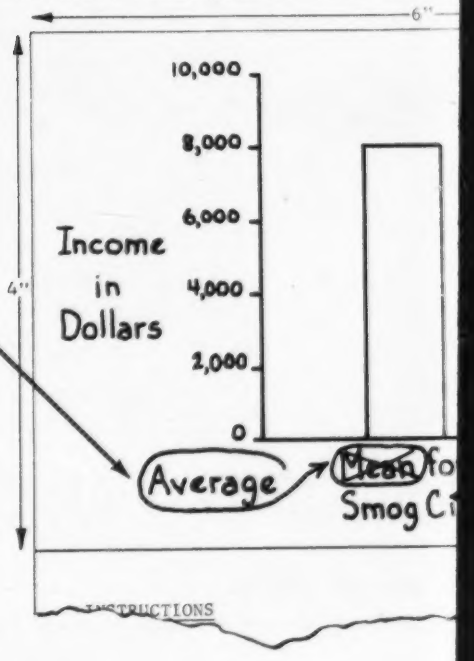
PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS

4. Are there any technical terms which a large number of persons in the audience could not define?

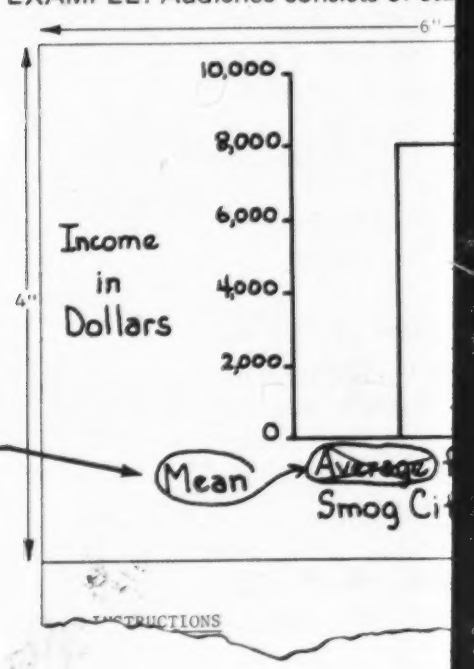
   YES–Change the technical terms to lay terms
   Then continue.

   NO–Continue.

EXAMPLE: Audience consists of the



EXAMPLE: Audience consists of sta



5. Are there any lay terms which would insult a large number of persons in the audience?

   YES–Change them to appropriate technical terms
   Then continue.

   NO–Continue.

6. CORRECT any mathematical or grammatical errors now.

L ARTWORK

hich a large number
not define?

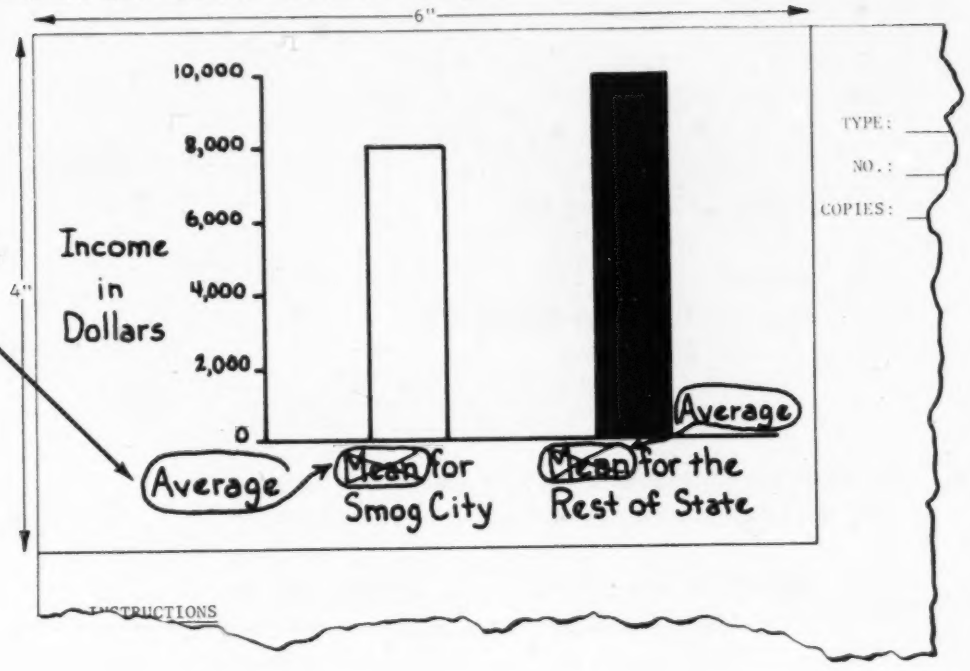
l terms to lay terms

would insult a large
ce?

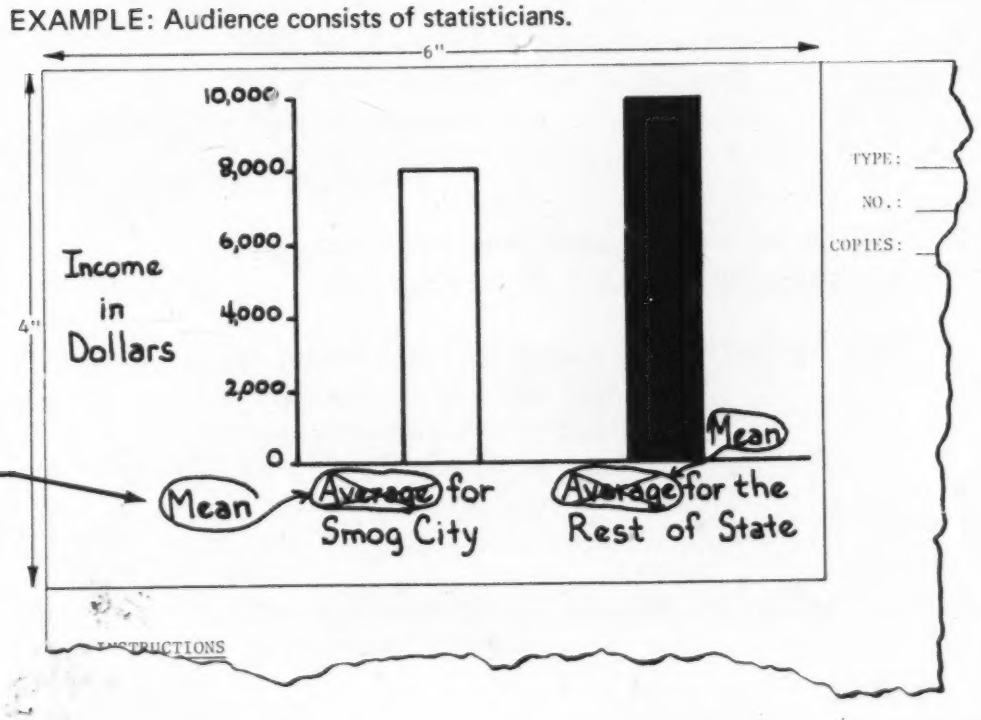
ppropriate technical

or grammatical errors

EXAMPLE: Audience consists of the general public.



EXAMPLE: Audience consists of statisticians.



PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS

7. How many words and numbers are there?

30
or fewer–Go to Step 10.

MORE
than 30–Too many for one slide.
Continue.

8. Is there an appropriate place to divide the copy so that each part has 30 or fewer words and numbers?

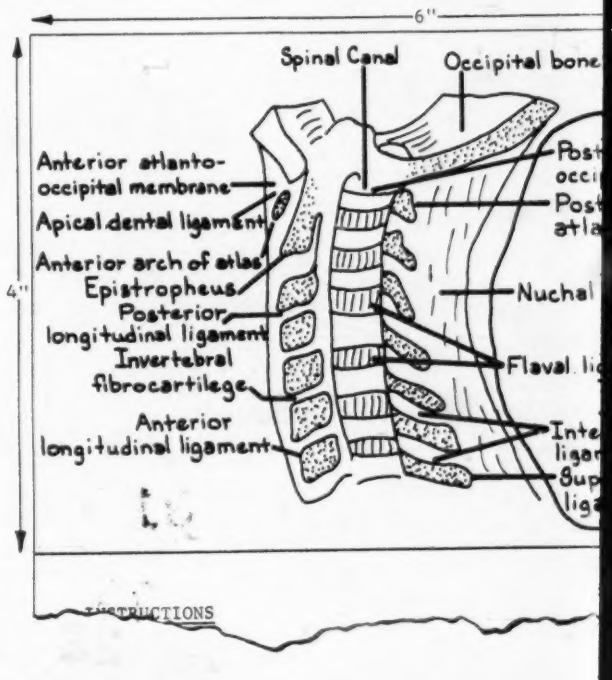
YES–Mark the division (each division will be developed as a separate slide)
Then continue.

NO–Try revising the copy to 30 or fewer words and numbers. If you succeed, go to Step 10; if not, return to Page 4 and select another way to present the point.

9. Because the copy was divided, the artwork may now be inappropriate for both divisions of the copy.

NOT APPROPRIATE–Redraw the rough artwork so that there is an appropriate illustration or diagram for each division of copy; then write the copy that goes with each illustration or diagram.

APPROPRIATE–You will use the artwork with both divisions of copy; continue.



30

ARTWORK

here?

ide.

ivide the copy so
s and numbers?

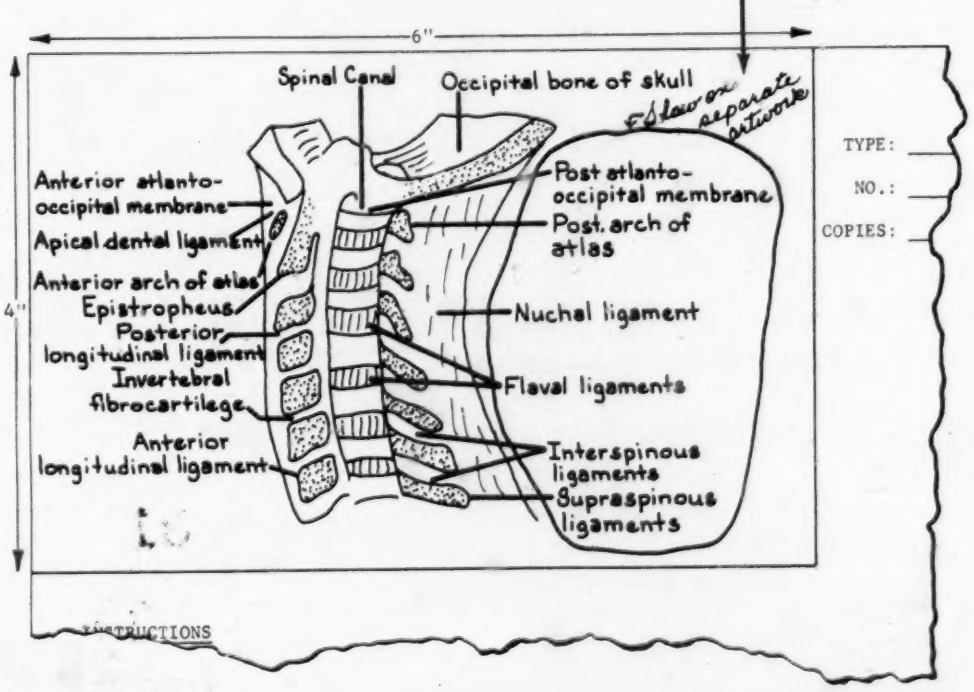
h division will be
slide)

to 30 or fewer
you succeed, go to
n to Page 4 and
present the point.

artwork may now
of the copy.

rough artwork so
is an appropriate
r diagram for each
copy; then write
at goes with each
r diagram.

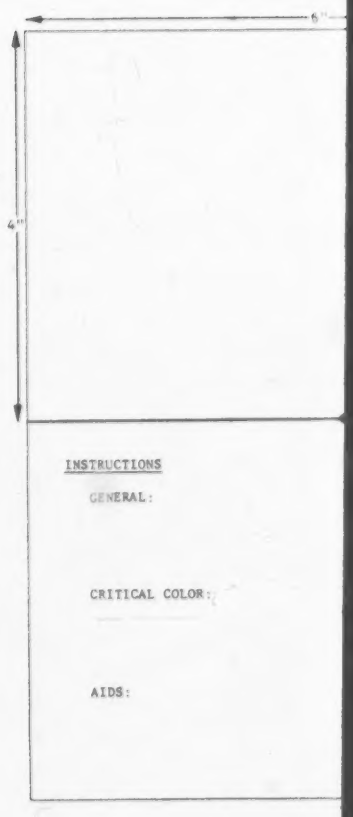
e the artwork with
ns of copy; contin-



PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS

10. You'll need the following things to do the rough sketch that you will submit to the artist:

- the prepared copy and rough artwork
- copies of the Sketch Form
- a pencil
- colored pencils
- a typewriter

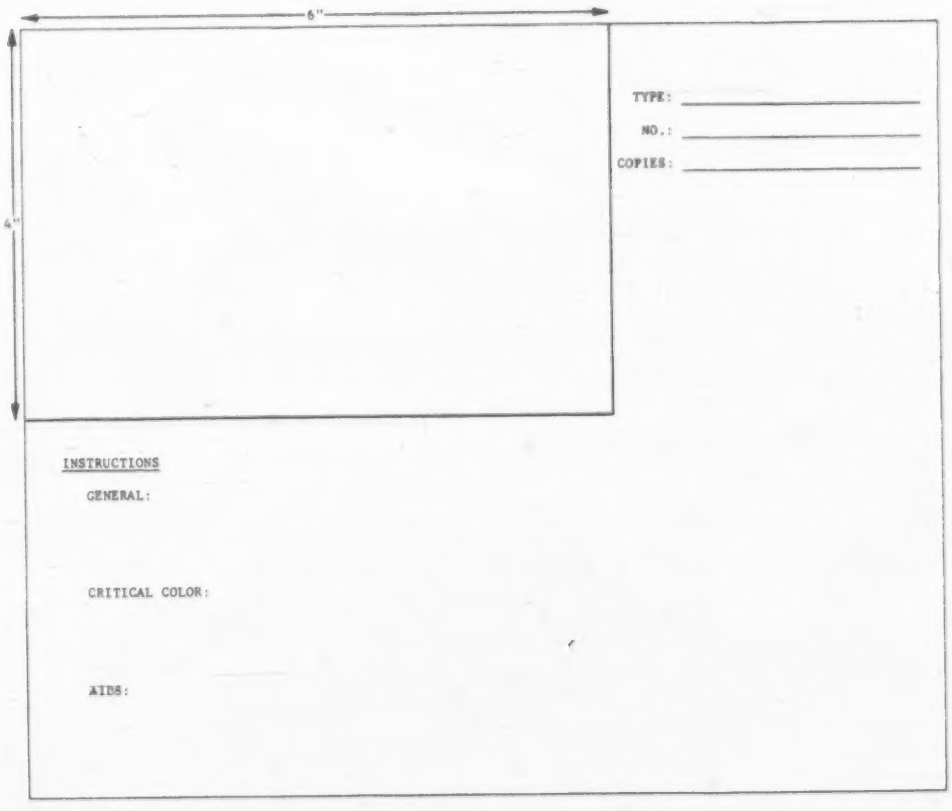


ONPICTORIAL ARTWORK
ABELS

e following things to do the rough
will submit to the artist:

ared copy and rough artwork
f the Sketch Form

pencils
iter



PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS

11. Will the slide need a title?

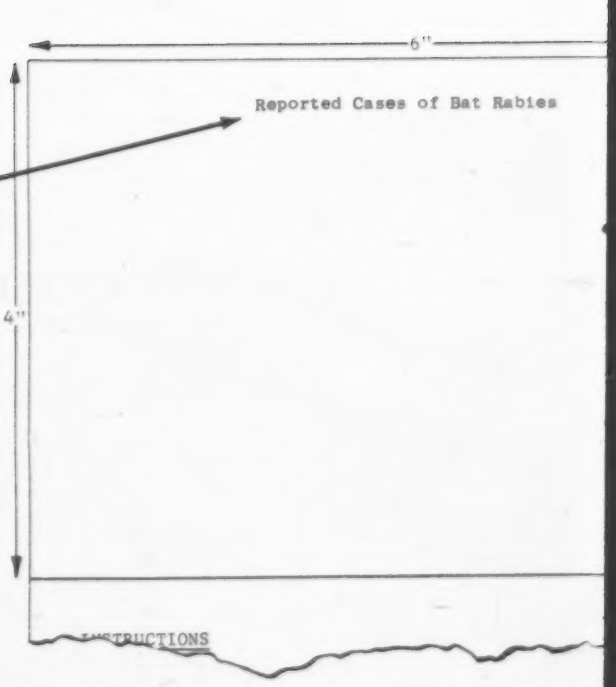
    YES–Continue.

    NO–Go to Step 13.

12. Compose the title and type it near the top of the 6" x 4" rectangle on the Sketch Form.

    IF the title has *more than four* words, use both upper– and lowercase letters

    IF it has four or fewer words, you may use uppercase only.



13. Did you revise the artwork because the copy was divided?

    YES–Redraw each piece of artwork neatly in the rectangles of separate Sketch Forms. Shade areas of critical color lightly with appropriate colored pencils. [NOTE: a critical color is a color which must appear a certain way on the slide in order to illustrate the point.]

    NO–Redraw the same artwork neatly in the 6" x 4" rectangles of each Sketch Form. Shade areas of critical color lightly with appropriate colored pencils. [NOTE: a critical color is a color which must appear a certain way on the slide in order to illustrate the point.]

32

L ARTWORK

near the top of the
Form.

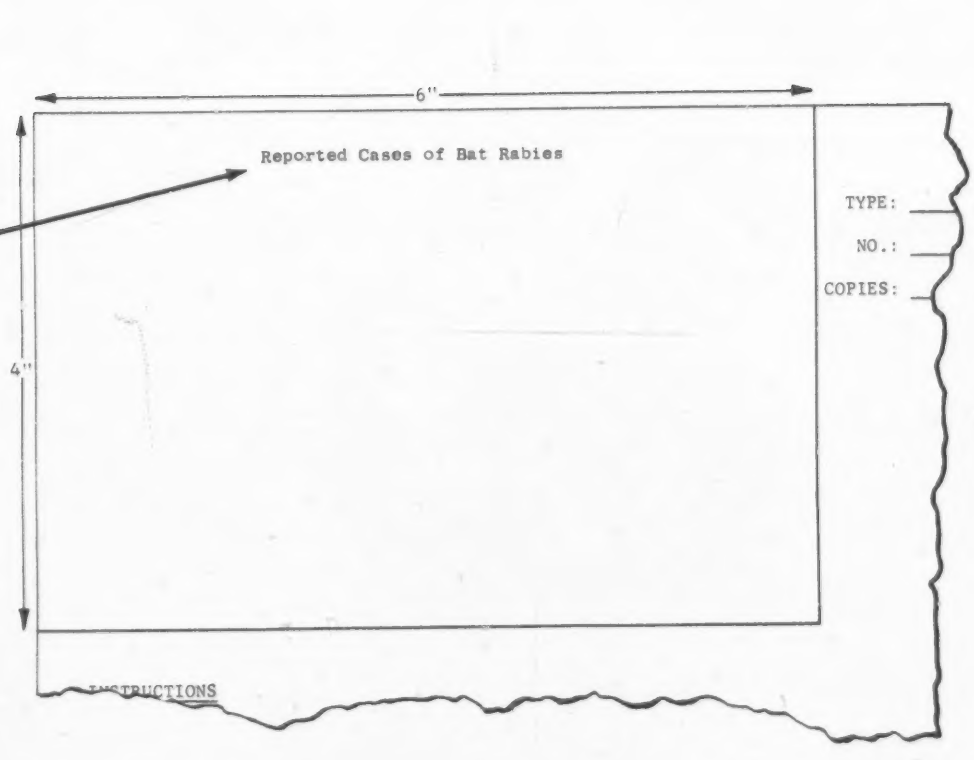
four words, use both
ers

words, you may use

ecause the copy was

of artwork neatly in
parate Sketch Forms.
ical color lightly with
l pencils. [NOTE: a
or which must appear
the slide in order to

rtwork neatly in the
of each Sketch Form.
ical color lightly with
l pencils. [NOTE: a
lor which must appear
the slide in order to

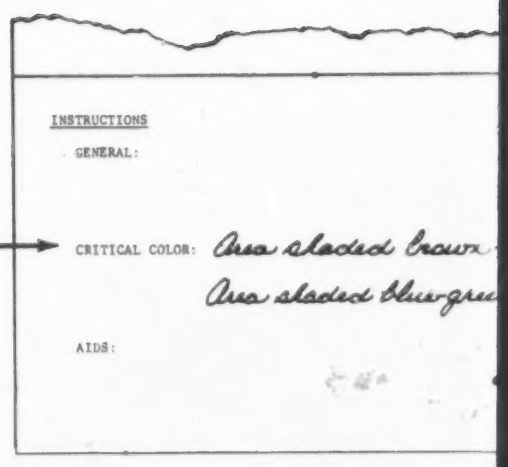


PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS

14. Are there any areas of critical color (shaded) on your Sketch Forms?

    YES–In the space labeled "Critical Color" on each Sketch Form, write a description of each shaded area; leave a space after each description

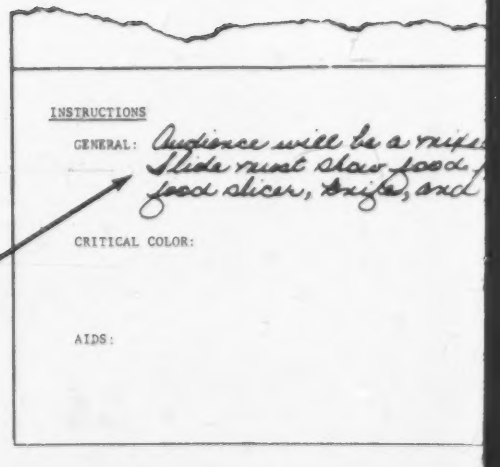
    NO–Continue.



15. Should the artist prepare the artwork *exactly* as you have indicated?

    YES–Write "Prepare artwork exactly as shown" in the space labeled "General" on the Sketch Form; then go to Step 17.

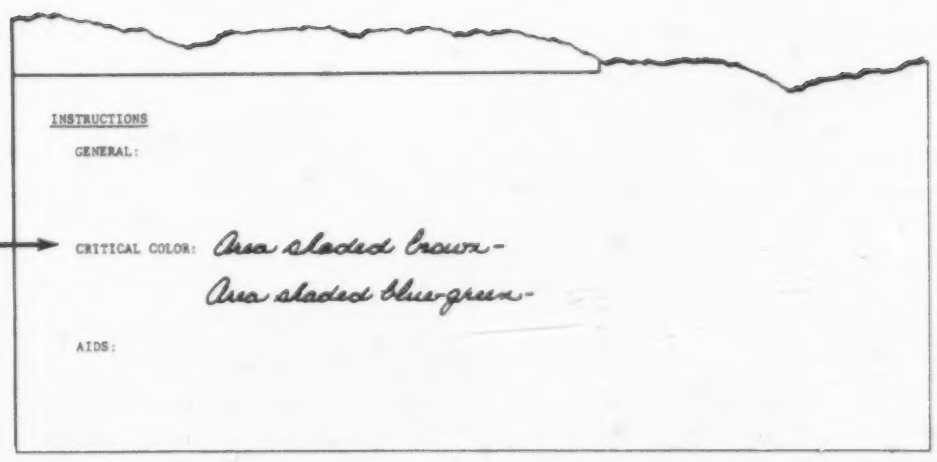
    NO–Give the artist an idea of how you intend to use the slide and, if possible, the predominant audience level (age group, sex, education)



AL ARTWORK

olor (shaded) on your

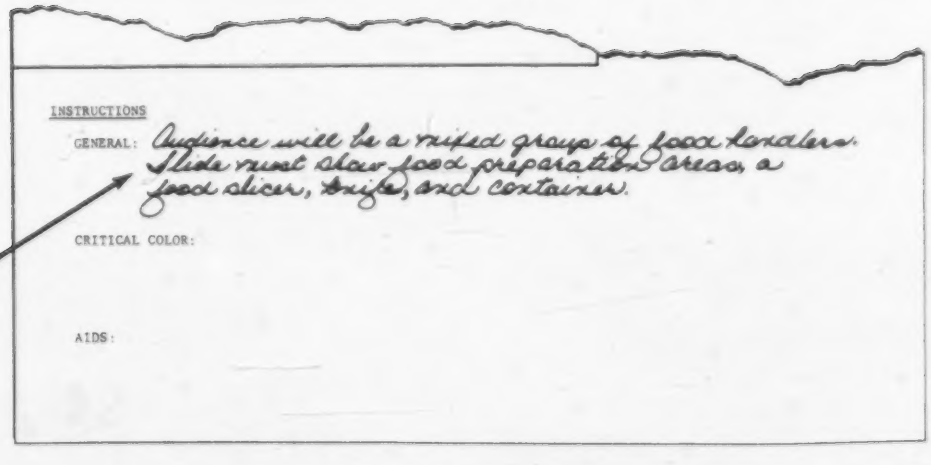
d "Critical Color" on
write a description of
eave a space after each



rtwork *exactly* as you

artwork exactly as
ace labeled "General"
m; then go to Step 17.

dea of how you intend
and, if possible, the
nce level (age group,


INSTRUCTIONS
GENERAL: Audience will be a mixed group of food handlers. Slide must show food preparation areas, a food slicer, knife, and container.
CRITICAL COLOR:
AIDS:

33

PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS

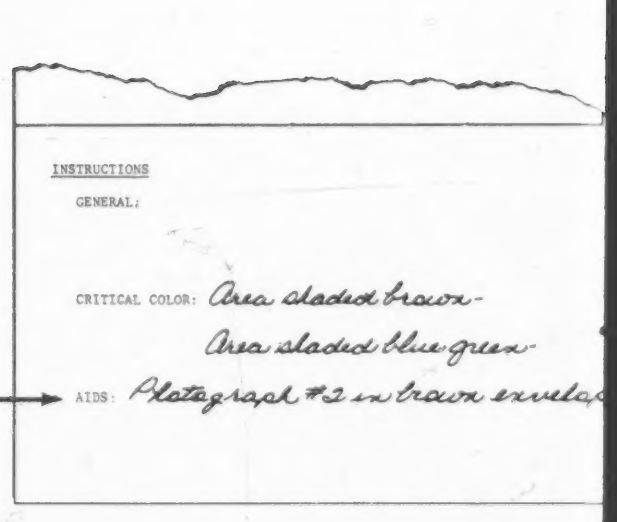
16. Will the artist need visual aids?

YES–Prepare the aids as follows:

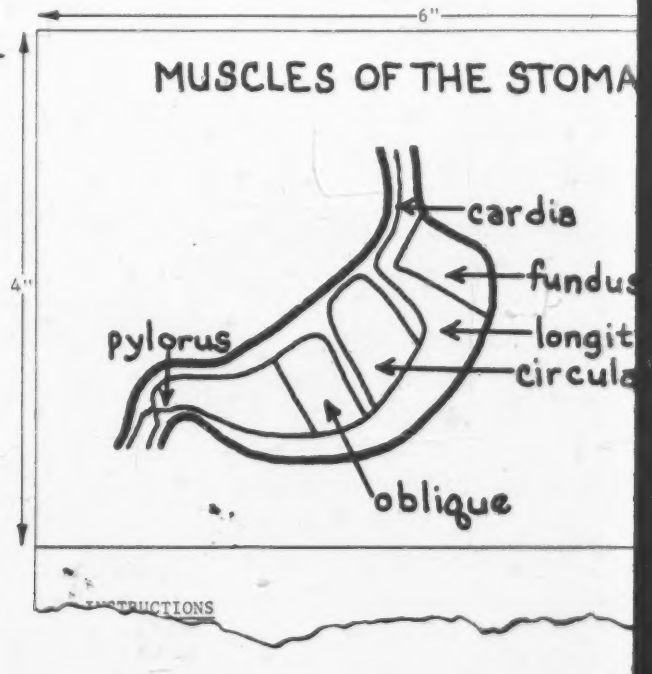
(a) Large objects: label with your name.
(b) Photographs: number.
(c) Small aids: put into a large envelope on which you've written your name.

In the space labeled "Aids" on the Sketch Form, write what each aid is and where the artist can find it →

NO–Continue.



17. Type or print each division of copy in the appropriate 6" x 4" rectangle of the Sketch Forms →



RK

r name.

envelope
r name.

on the
d is and

propriate

INSTRUCTIONS

GENERAL:

CRITICAL COLOR: Area shaded brown-

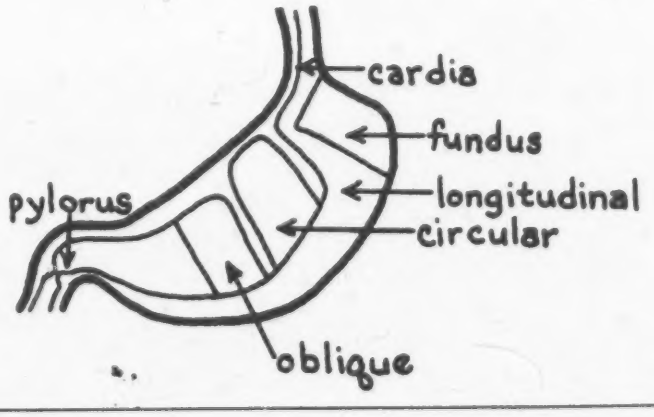
Area shaded blue green-

AIDS: Photograph #2 in brown envelope.

6"

4"

MUSCLES OF THE STOMACH



TYPE:

NO.:

COPIES:

INSTRUCTIONS

PICTORIAL OR NONPICTORIAL ARTWORK WITH COPY OR LABELS

18. Have you designed a slide for every one of your points and/or divisions of copy?

    YES–Go to Page 49.

    NO–Return to Page 4, Step 3 and repeat the design procedure for each remaining point.

ARTWORK–NO COPY

1. Read over the descriptive paragraph to get a mental picture of the artwork. On a piece of scratch paper, make a rough sketch in pencil of the artwork, showing only the essential lines and details.

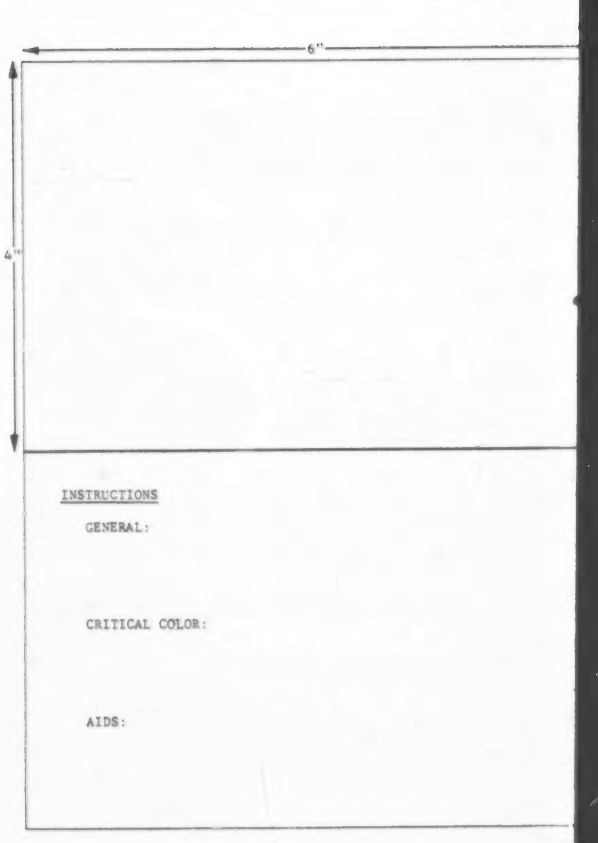
2. You'll need the following things to do the rough sketch that you will submit to the artist:

   - the rough artwork
   - copies of the Sketch Form
   - a pencil
   - colored pencils
   - a typewriter

3. Will the slide need a title?

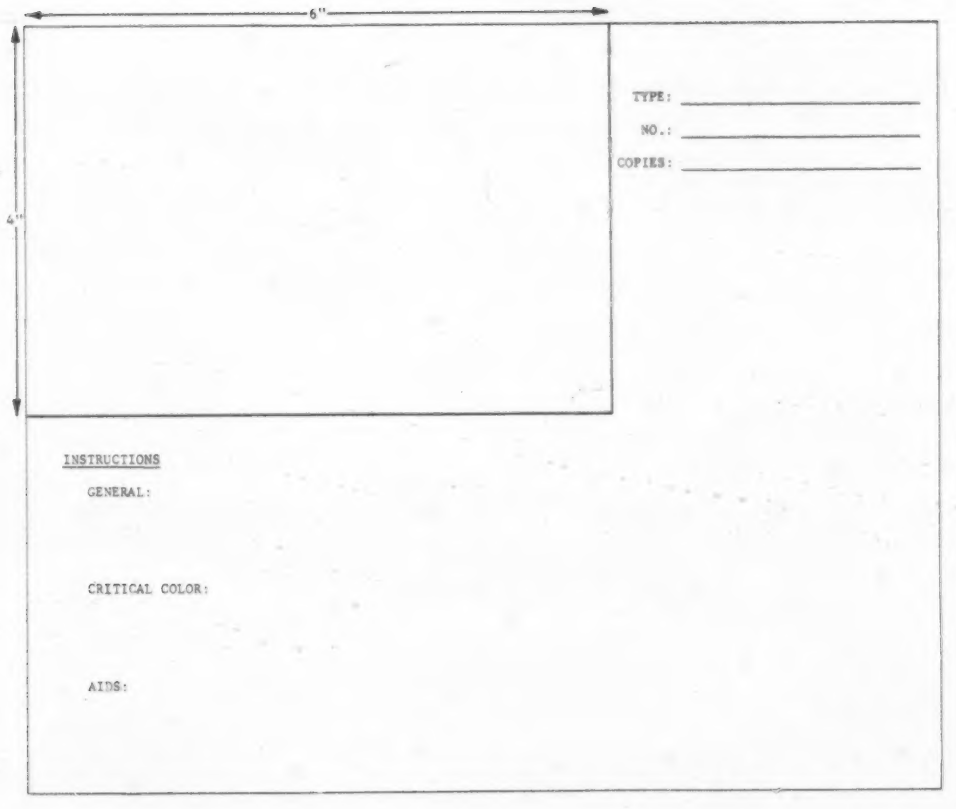
   YES–Continue.

   NO–Go to Step 5.



get a mental
scratch paper,
the artwork,
ils.

do the rough
:

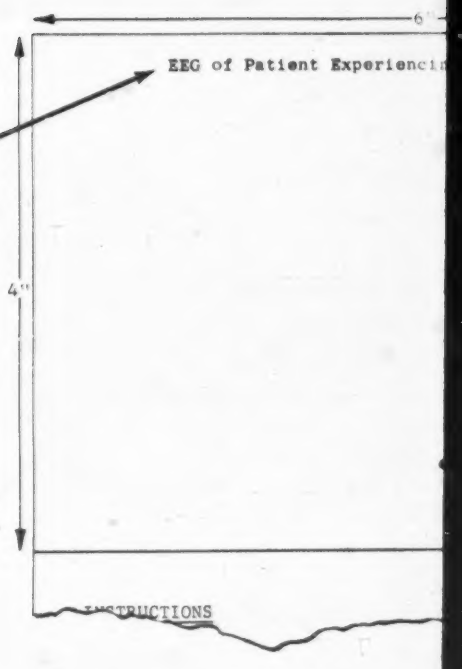


ARTWORK–NO COPY

4. Compose the title and type it near the top of the 6" x 4" rectangle on the Sketch Form.

   IF the title has *more than four* words, use both upper– and lowercase letters

   IF it has four or fewer words, you may use uppercase only.

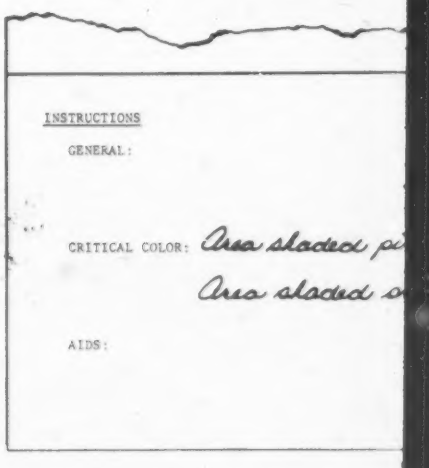


5. Redraw the rough artwork neatly in the rectangle of the Sketch Form. If your first illustration is neat enough, cut it out and tape it in the rectangle. Shade areas of critical color lightly with appropriate colored pencils. [NOTE: a critical color is a color that must appear a certain way on a slide in order for the slide to illustrate the point.]

6. Are there any areas of critical color (shaded) on your sketch?

   YES–In the space labeled "Critical Color" on the Sketch Form, write a description of each shaded area; leave a space after each description

   NO–Continue.



it near the top of the
ch Form.

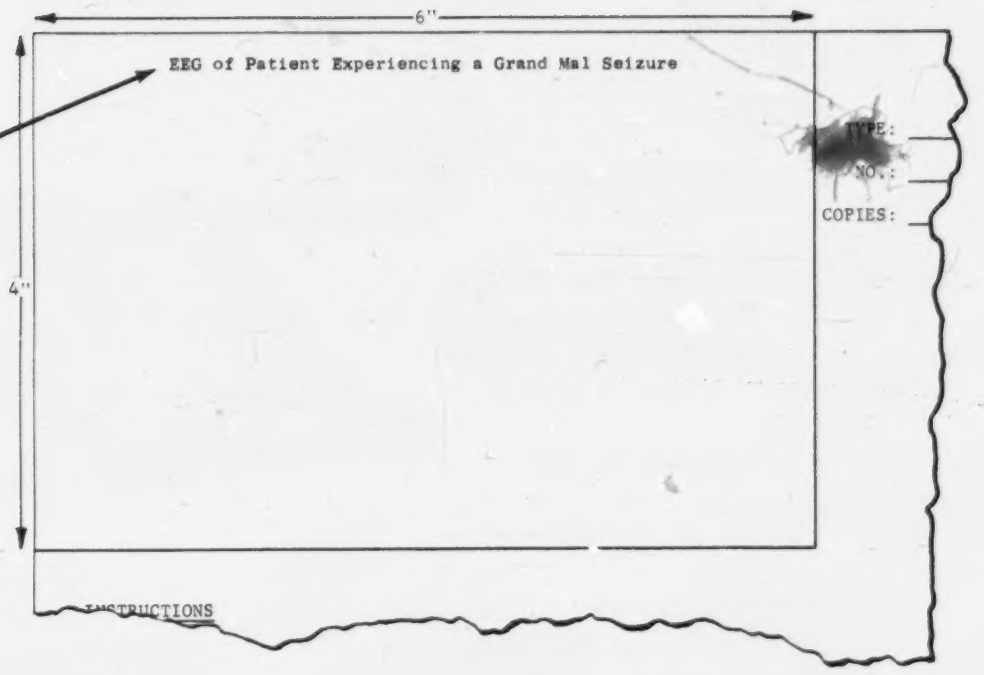
han four words, use both
etters

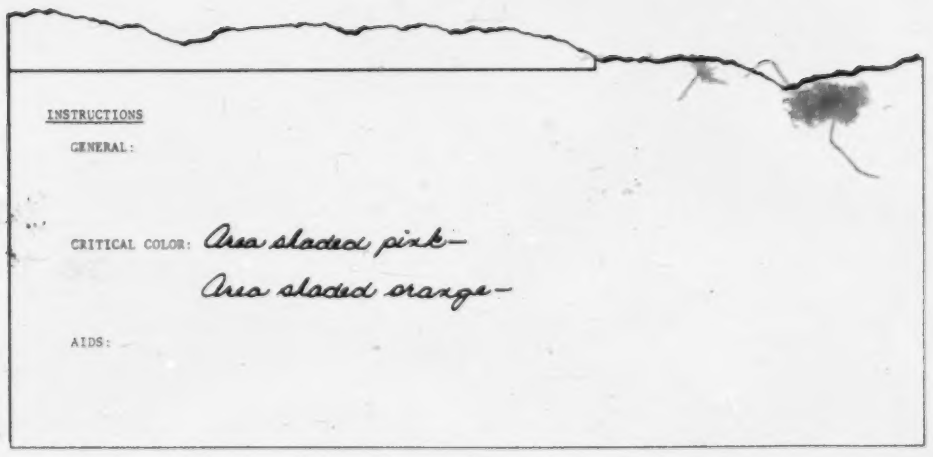
er words, you may use

eatly in the rectangle of
first illustration is neat
t in the rectangle. Shade
with appropriate colored
olor is a color that must
de in order for the slide

al color (shaded) on your

eled "Critical Color" on
n, write a description of
: leave a space after each





37

ARTWORK–NO COPY

7. Should the artist prepare the artwork *exactly* as you have indicated?

   YES–Write "Prepare artwork exactly as shown" in the space labeled "General" on the Sketch Form; then go to Step 9.

   NO–Continue. Give the artist an idea of how you intend to use the slide and, if possible, the predominant audience level (age group, sex, education)

8. Will the artist need visual aids?

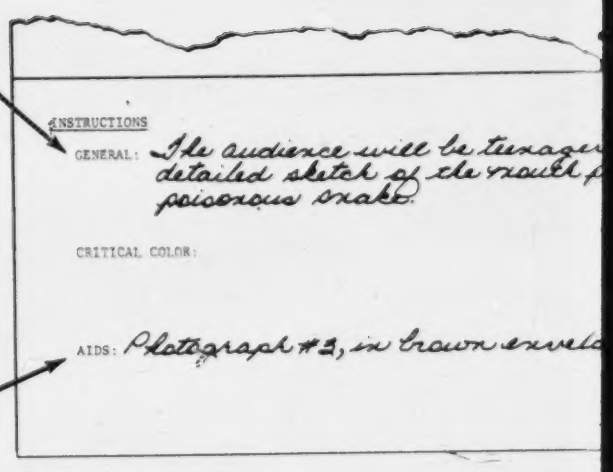
   YES–Prepare the aids as follows:

   (a) Large objects: label with your name.
   (b) Photographs: number.
   (c) Small aids: put into a large envelope on which you've written your name.

   In the space labeled "Aids" on the Sketch Form, write what each aid is and where the artist can find it

   Now go to Step 9.

   NO–Continue.



38

rtwork *exactly* as you

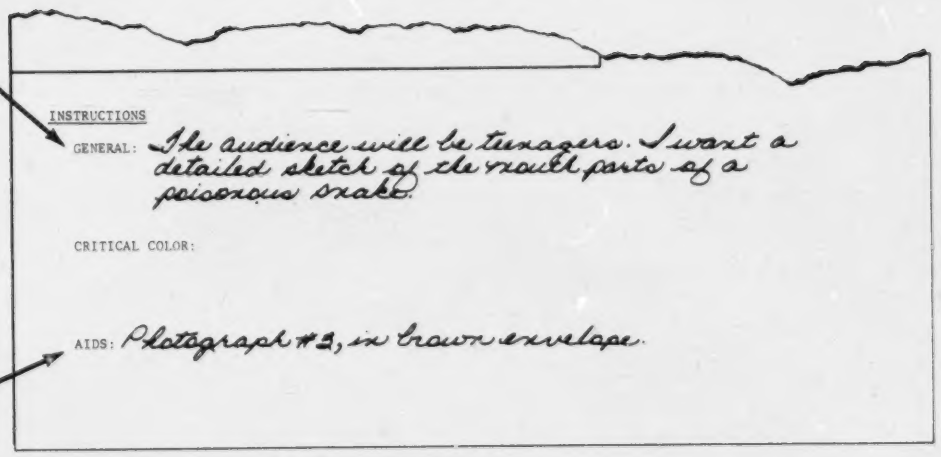
artwork exactly as
ce labeled "General"
m; then go to Step 9.

artist an idea of how
se the slide and, if
minant audience level
cation)

follows:

label with your name.
umber.
into a large envelope
ve written your name.

eled "Aids" on the
e what each aid is and
find it


INSTRUCTIONS
GENERAL: The audience will be teenagers. I want a detailed sketch of the mouth parts of a poisonous snake.
CRITICAL COLOR:
AIDS: Photograph #2, in brown envelope.

ARTWORK–NO COPY

9. Have you designed a slide for every one of your points?

YES–Go to Page 49.

NO–Return to Page 4, Step 3 and repeat the design procedure for each remaining point.

PHOTOGRAPH WITH OR WITHOUT COPY

1. Read over the descriptive paragraph to review your objective and the items that must be included in the slides.

   On a piece of scratch paper make a list of the things that should show clearly in the photograph ——→

RBC
Karyosmal C
Peripheral C
Color of good

2. Look through magazines, booklets, photograph collections, etc., for a photograph which meets the requirements on your list. The photograph should also be of good quality; that is, it should be clear and in sharp focus, the dark areas being sharply defined, etc. Remember your finished slide will be no better than your original photograph.

   FOUND–Continue.

   NOT FOUND–Select another way to present the point and return to Step 4.

40

THOUT COPY

ragraph to review your
must be included in the

nake a list of the things
e photograph →

RBC

Karyosomal Chromatin

Peripheral Chromatin

Color of good stain

ooklets, photograph col-
graph which meets the
The photograph should
is, it should be clear and
s being sharply defined,
d slide will be no better
n.

er way to present the
urn to Step 4.

PHOTOGRAPH WITH OR WITHOUT COPY

3. Is the photograph such a closeup view that the audience will have difficulty recognizing the subject?

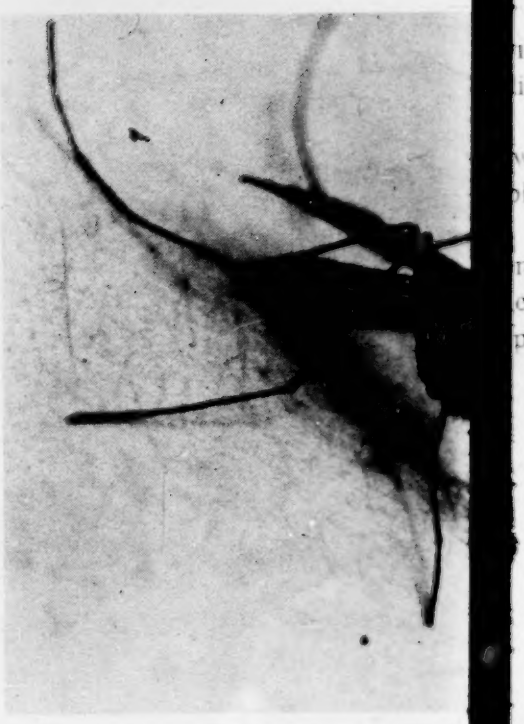
YES —→ –Continue.

NO–Go to Step 5.

4. Look for an appropriate longshot view to introduce the subject to the audience.

FOUND–You will make a separate slide for each photograph —→

NOT FOUND–Return to Page 4, Step 3 and select another way to present the point – perhaps artwork.



R WITHOUT COPY

ch, a closeup view that the
culty recognizing the subject?

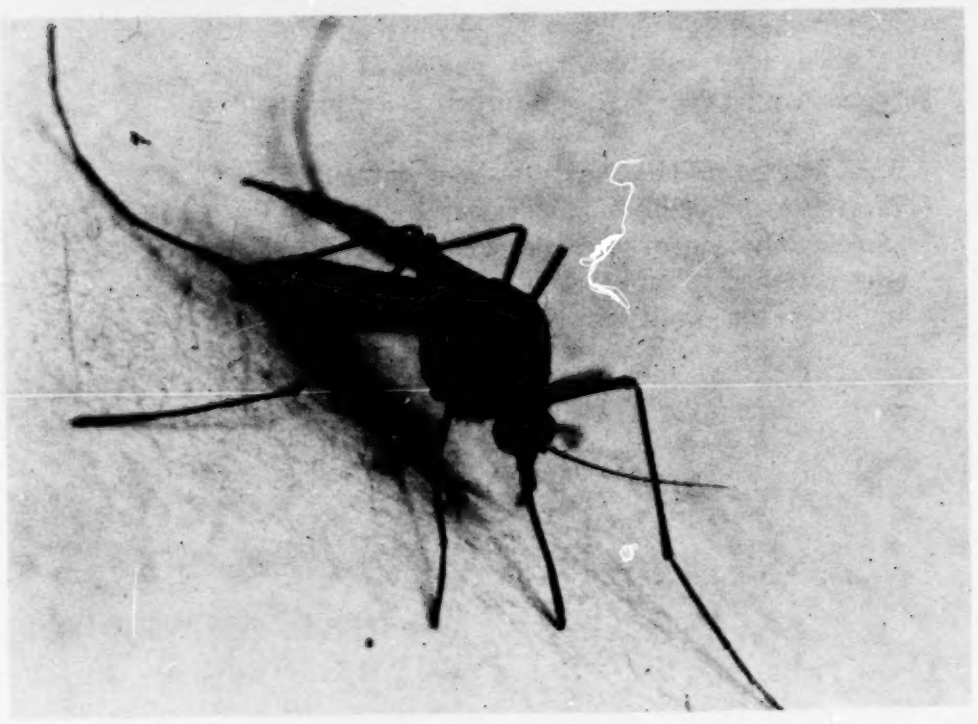
5.

te longshot view to introduce
nce.

ll make a separate slide for
otograph

to Page 4, Step 3 and select
way to present the point –
artwork.

41



PHOTOGRAPH WITH OR WITHOUT COPY

5. Get permission to reproduce the photographs on slides and request a print.

   Here are some guidelines:

Photographs from Publications	*Photographs from Collections*
Look for a by-line giving credit for the photograph. If there is a by-line, write for permission to both the publisher and the photographer; also request a print.	Write or ask the owner for permission.
If there is no by-line, write for permission to the publisher; also request a print.	

[NOTE: If you must wait for a reply, you could start the design procedure on Page 4, Step 3 for any other points.]

6. When permission is received, proceed with Step 7. Of course, if permission is denied, you'll have to select another way of presenting the point – perhaps artwork; return to Page 4, Step 3.

PHOTOGRAPH WITH OR WITHOUT COPY

7. Will the slide have copy other than a title?

   YES–Continue.

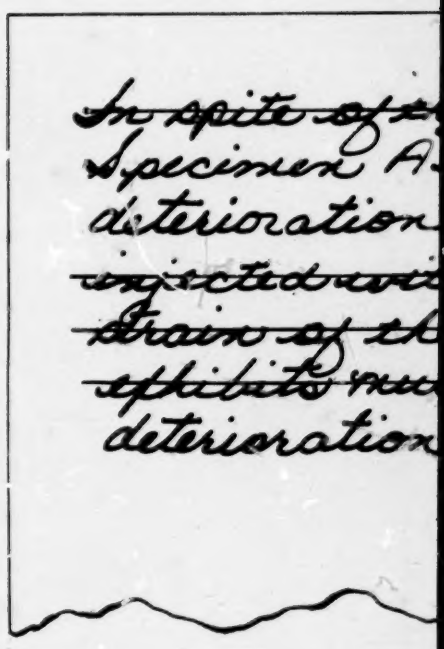
   NO–Go to Page 46, Step 29.

8. Write out the copy on scratch paper; don't include a title at this point.

9. Revise as follows:

   Mark out any information not essential to the point.

   Make the wording as simple and concise as you can. (Remember, the slide is an aid; you will be verbally explaining it) →



10. Will the copy be labels?

    YES–Go to Page 40, Step 19.

    NO–Continue.

R WITHOUT COPY

other than a title?

46, Step 29.

cratch paper; don't include a

ormation not essential to the

as simple and concise as you
the slide is an aid; you will be
g it) ——→

~~In spite of the fact that~~
Specimen A exhibits little
deterioration; Specimen B,
~~injected with a mutated~~
~~strain of the virus~~
~~exhibits much~~ more
deterioration.

40, Step 19.

43

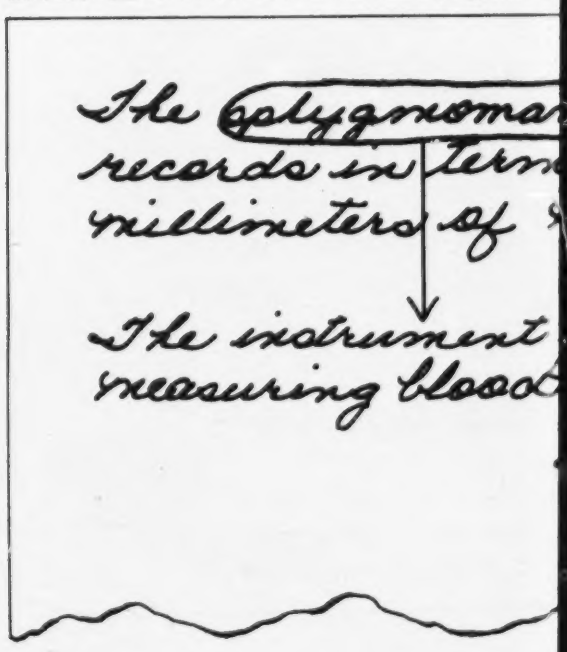
PHOTOGRAPH WITH OR WITHOUT COPY

11. Are there any technical terms which a large number of persons in the audience could not define?

YES–Change the technical terms to lay terms →

NO–Continue.

EXAMPLE: Audience consists of the general

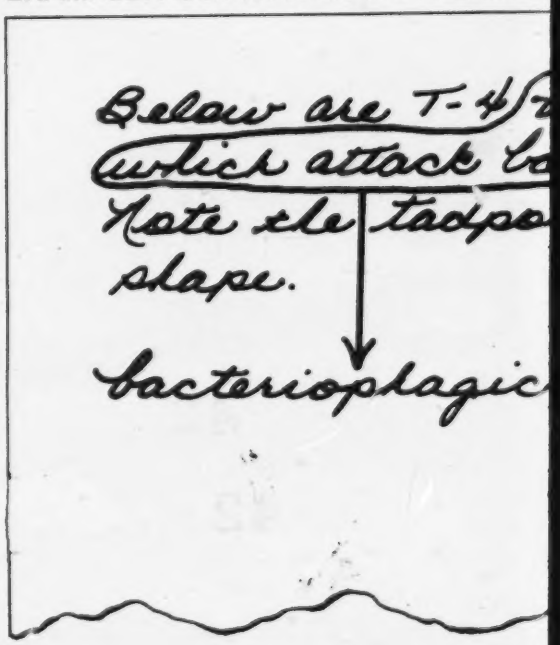


12. Are there any lay terms which would insult a large number of persons in the audience?

YES–Change the lay terms to appropriate technical terms →

NO–Continue.

EXAMPLE: Audience consists of medical do



13. CORRECT any mathematical or grammatical errors now.

44

HOUT COPY

which a large number
ld not define?

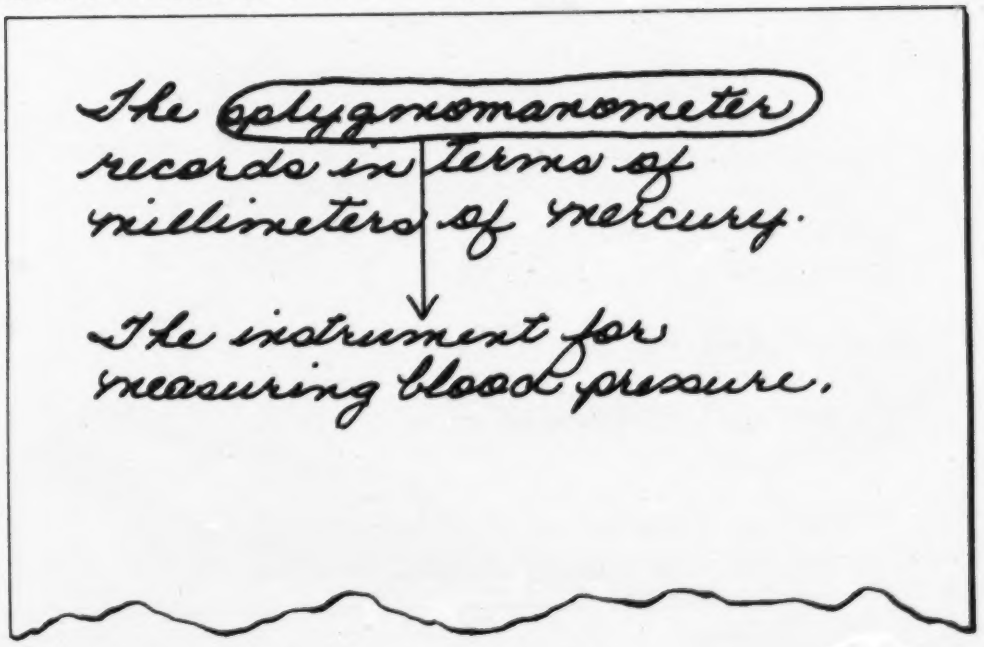
ical terms to lay terms

ch would insult a large
ence?

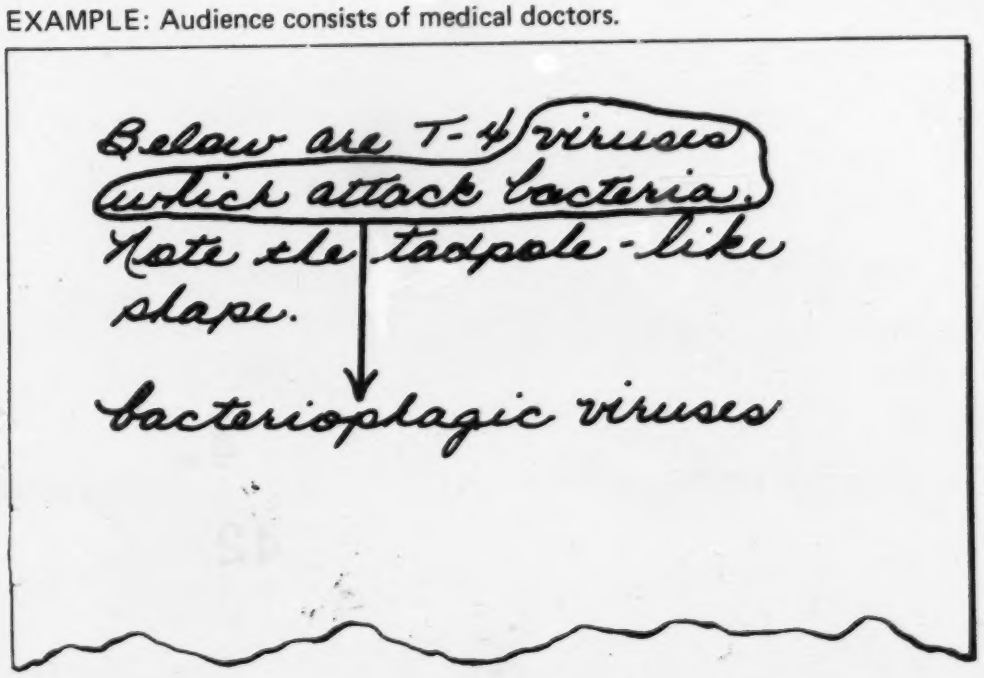
terms to appropriate

l or grammatical errors

EXAMPLE: Audience consists of the general public.



EXAMPLE: Audience consists of medical doctors.



PHOTOGRAPH WITH OR WITHOUT COPY

14. Rewrite the copy, if necessary, allowing a maximum of *six* words per line.

    Will the photograph take up half or more of the slide?

    YES--Continue.

    NO–Go to Page 39, Step 17.

15. How many lines are there?

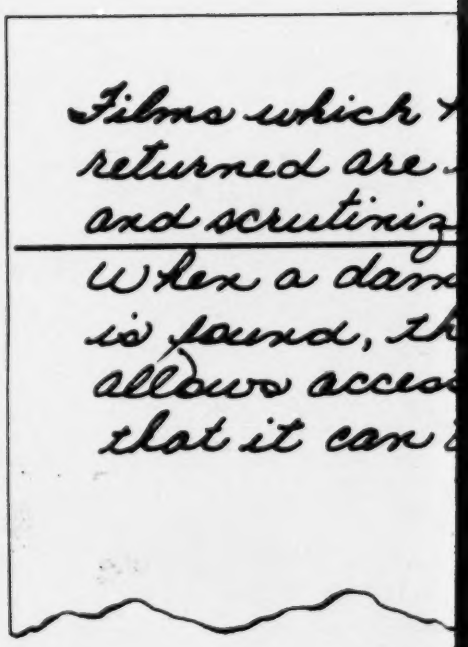
    THREE
    or fewer–Go to Page 42, Step 22.

    MORE
    than three–Too many on one slide.
    Continue.

16. Is there an *appropriate* place to divide the copy so that each part has three or fewer lines?

    YES–Mark the division (each division will be developed as a separate slide) Then go to Page 42, Step 22. → one slide

    NO–Try revising the copy to three or fewer lines. If you succeed, go to Step 22; if not, return to Page 4, Step 3 and select another way to present the point. → one slide



R WITHOUT COPY

cessary, allowing a maximum

e up half or more of the slide?

39, Step 17.

re?

Page 42, Step 22.

many on one slide.
nue.

e place to divide the copy so
or fewer lines?

division (each division will be
s a separate slide)
Page 42, Step 22.

g the copy to three or fewer
ou succeed, go to Step 22; if
to Page 4, Step 3 and select
y to present the point.

45

one slide

one slide

Films which have been returned are rewound and scrutinized for damage.

When a damaged portion is found, the machine allows access to it so that it can be repaired.

PHOTOGRAPH WITH OR WITHOUT COPY

17. How many lines are there?

FOUR
or fewer–Go to Step 22.

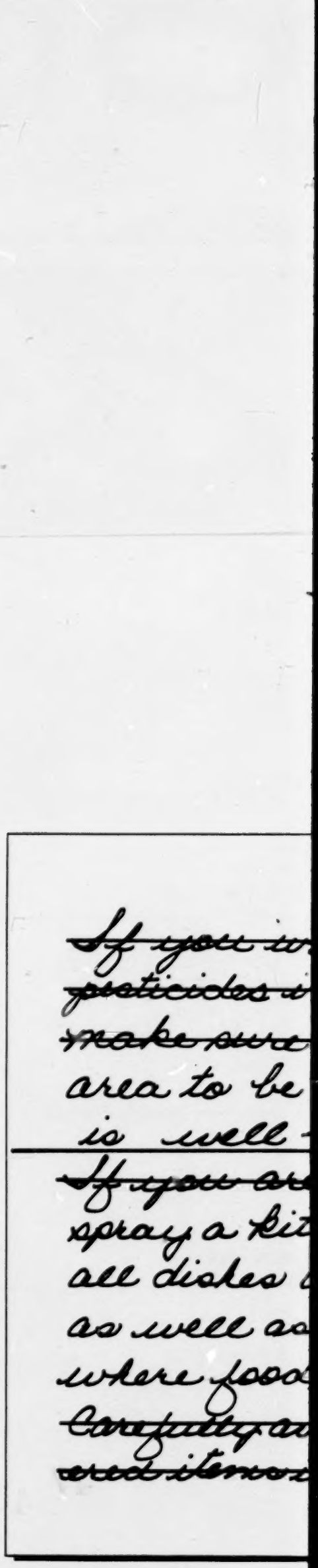
MORE
than four–Too many on one slide.
Continue.

18. Is there an appropriate place to divide the copy so that each part has four or fewer lines?

YES–Mark the division (each division will be developed as a separate slide)
Go now to Page 42, Step 22.

NO–Try revising the copy to seven or fewer lines. If you succeed, continue; if not, return to Page 4, Step 3 and select another way to present the point.

NOTE: The amount of detail in the photograph is the deciding factor for the maximum amount of copy. When in doubt, use LESS copy.



I OR WITHOUT COPY

there?

to Step 22.

o many on one slide.
ntinue.

iate place to divide the copy so
our or fewer lines?

ne division (each division will be
ed as a separate slide)
to Page 42, Step 22.

ising the copy to seven or fewer
you succeed, continue; if not,
to Page 4, Step 3 and select
way to present the point.

detail in the photograph is the
aximum amount of copy. When in

one slide

one slide

~~If you will use the~~
~~peticides indoors,~~
~~make sure that~~ The
area to be sprayed
is well-ventilated.

~~If you are going~~ To
spray a kitchen, cover
all dishes and food,
as well as surfaces
where food is prepared.
~~Carefully avoid the cor-~~
~~rect items when spraying.~~

PHOTOGRAPH WITH OR WITHOUT COPY

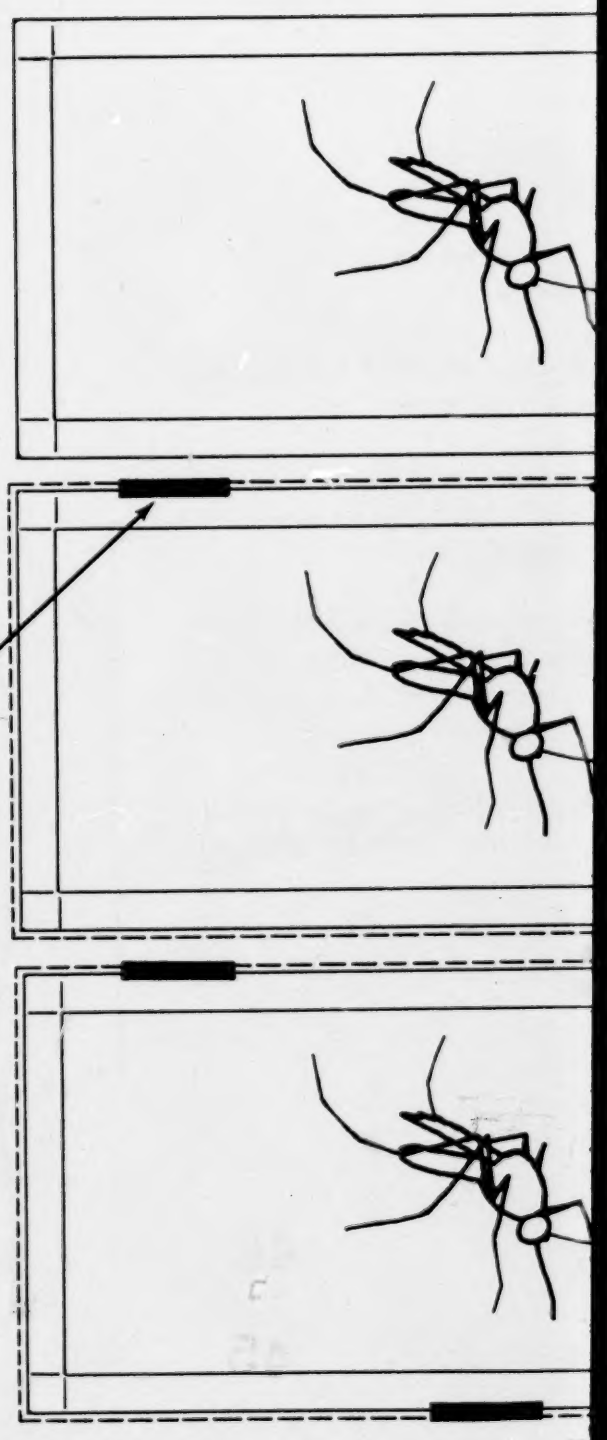
19. For a photograph with labels, you must make a tissue overlay:

A. In the *white margin* of the photograph, put GUIDE marks (+) in each corner (these marks are sometimes called tic marks or registration points)

B. Cut a piece of tissue to the size of the photograph; place the tissue over the face of the photograph and fasten with tape

C. With the overlay in place, carefully trace over the guide marks in each corner

[The corner guide marks enable the tissue overlay, if it is removed, to be replaced in its original position.]



47

IOUT COPY

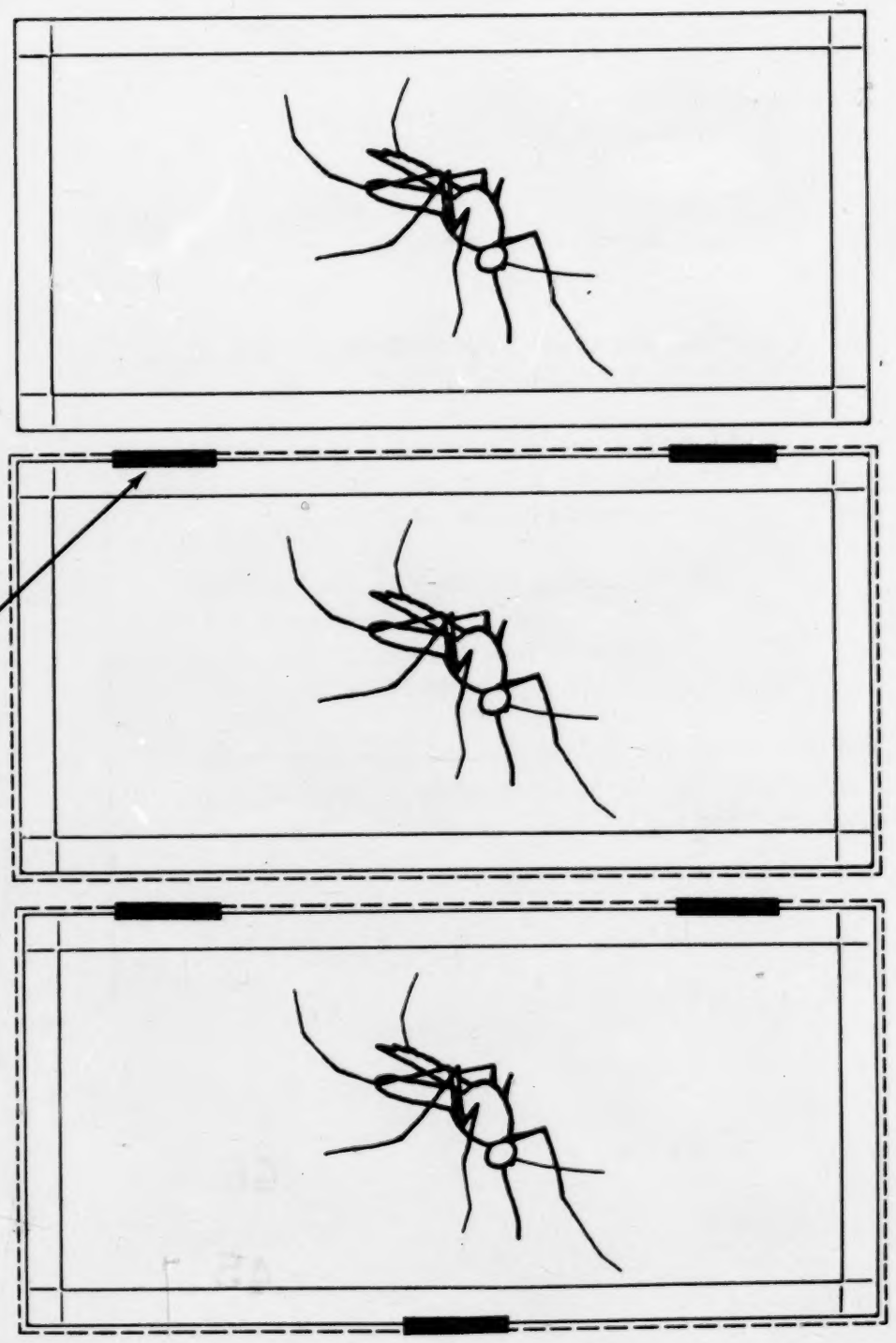
ou must make a tissue

the photograph, put
corner (these marks
marks or registration

to the size of the
ssue over the face of
with tape

e, carefully trace over
orner

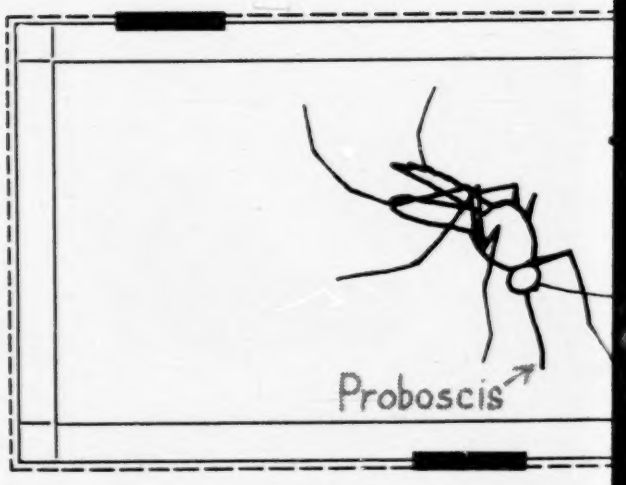
enable the tissue over-
replaced in its original



PHOTOGRAPH WITH OR WITHOUT COPY

CAUTION: When writing on the overlay, any pressure from the pencil will mark the photograph and will produce distortions in the finished slide. Writing on the reverse side of the photograph may also mark the photograph.

20. With the overlay still in place, using a *soft* lead pencil and a VERY LIGHT TOUCH, draw the arrows or lines to the exact area on the photograph; write in the copy.



21. With the overlay in place, check the placement of the copy. Does the copy obscure necessary elements in the photograph?

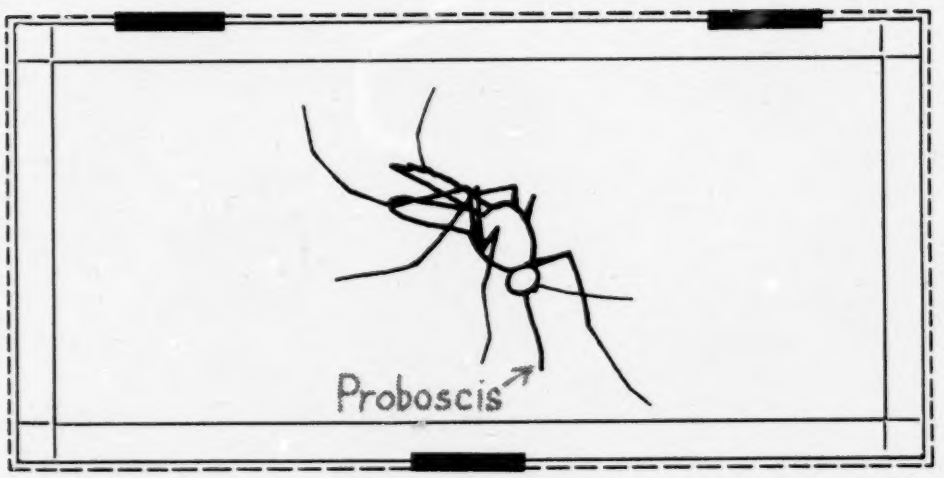
    YES–Change the location of the copy; make a new tissue overlay if necessary.

    NO–Continue.

T COPY

y pressure from
produce distor-
erse side of the

a *soft* lead pencil
w the arrows or
raph; write in the



placement of the
ssary elements in

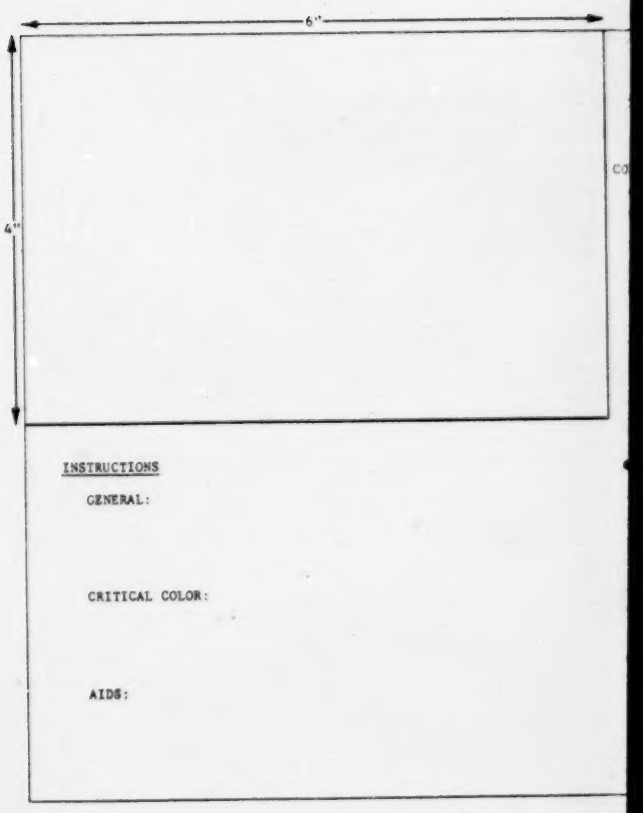
48

the copy; make a
essary.

PHOTOGRAPH WITH OR WITHOUT COPY

22. You'll need the following things to do the rough sketch that you will submit to the artist:

- the photograph(s) and any prepared copy or photographs with tissue overlay in place
- copies of the Sketch Form
- a pencil
- a typewriter

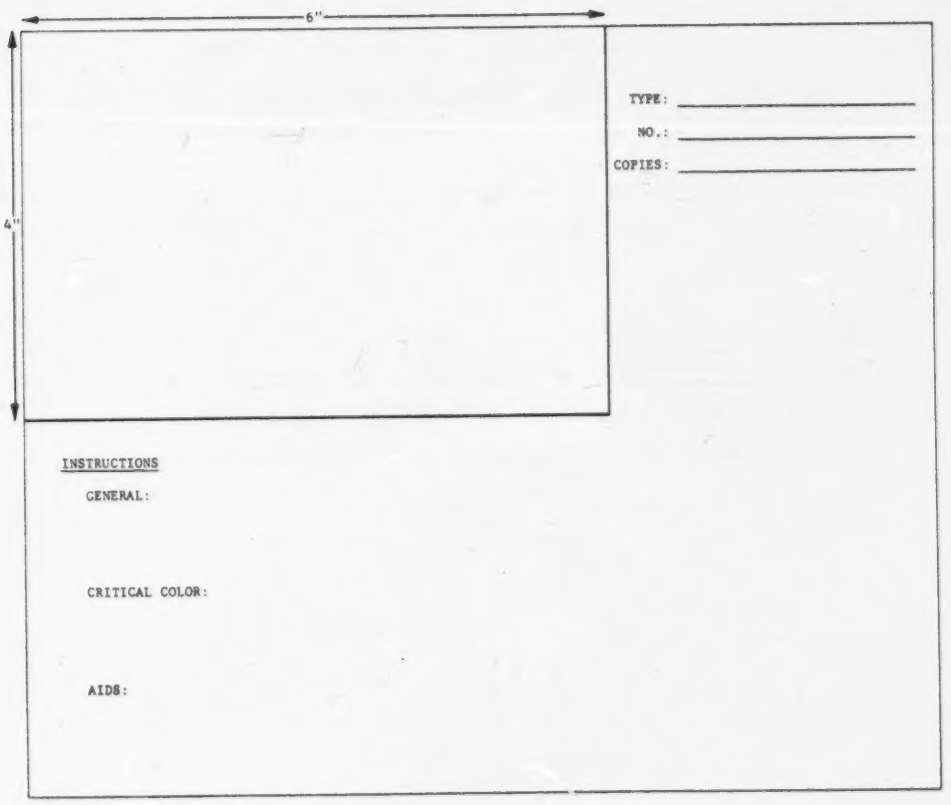


49

THOUT COPY

hings to do the rough
the artist:

d any prepared copy or
ue overlay in place
Form



PHOTOGRAPH WITH OR WITHOUT COPY

23. Will the slide need a title?

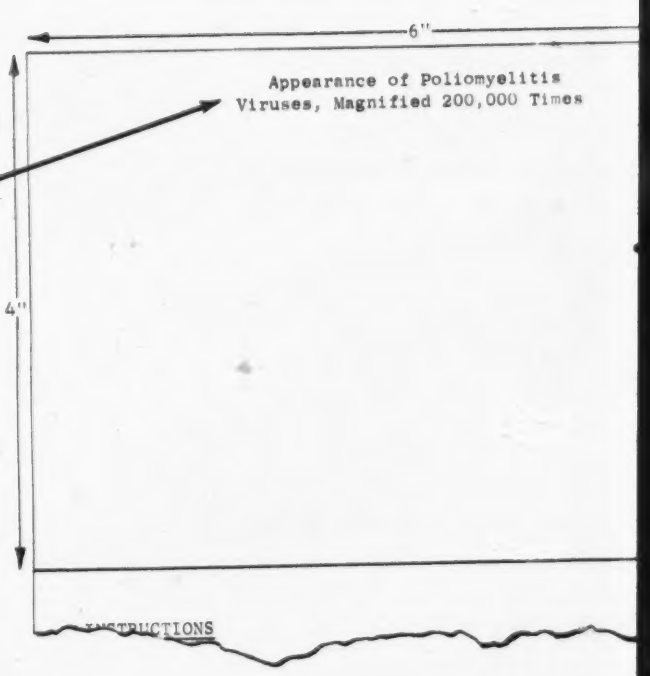
YES–Continue.

NO–Go to Step 25.

24. After you have composed the title, type it near the top of the 6" x 4" rectangle on each Sketch Form.

IF the title has *more than four* words, use both upper– and lowercase letters

IF it has four or fewer words, you may use uppercase only.

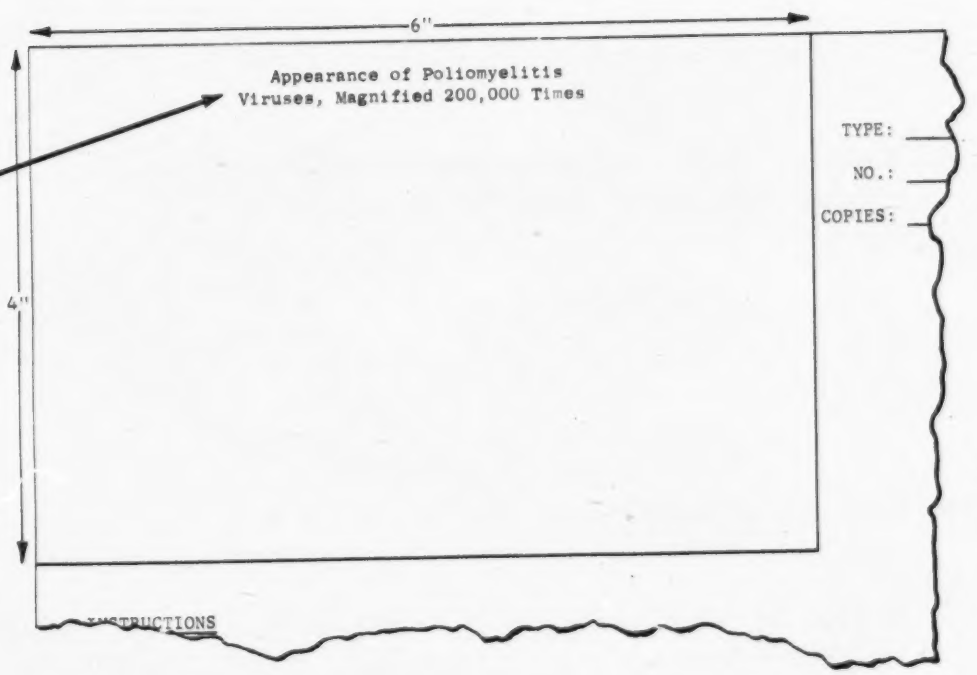


THOUT COPY

he title, type it near the
on each Sketch Form.

han four words, use both
letters

wer words, you may use



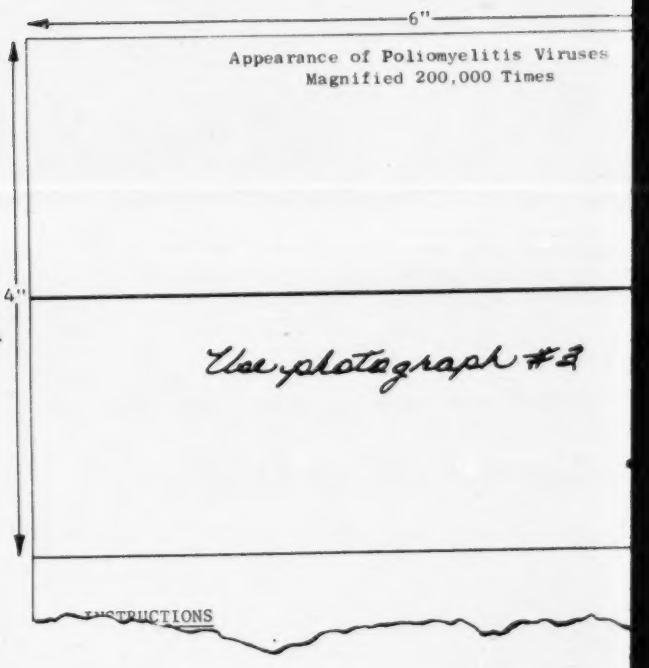
50

PHOTOGRAPH WITH OR WITHOUT COPY

25. What part of the slide should the photograph occupy? Draw a straight line to mark off the area in the rectangle of each Sketch Form.

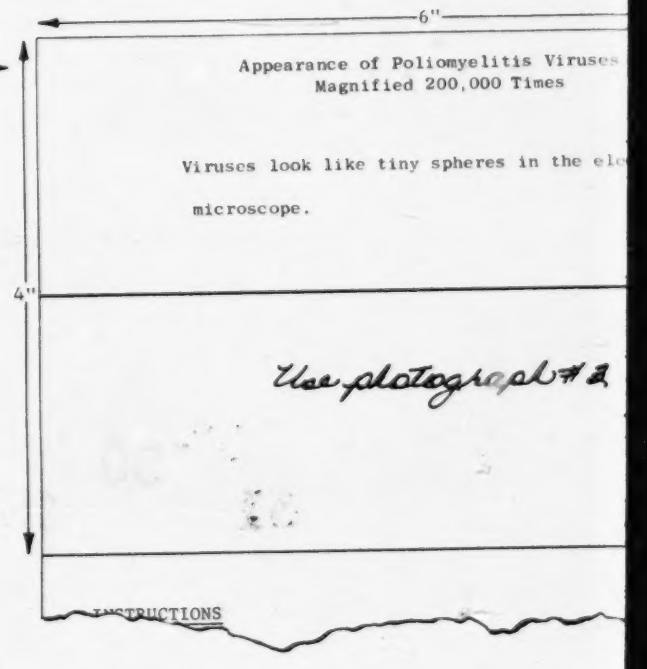
    Number the photograph on the back – avoid using any pencil pressure. Write "Use photograph number_____" inside the outline. Then attach the photograph to a Sketch Form.

    Remember, if you are using a longshot photograph to introduce the subject, keep the photographs in sequence.



26. Type the appropriate copy, double-spaced, in the rectangles of separate Sketch Forms.

    If you are using labels, type the copy in the approximate places.



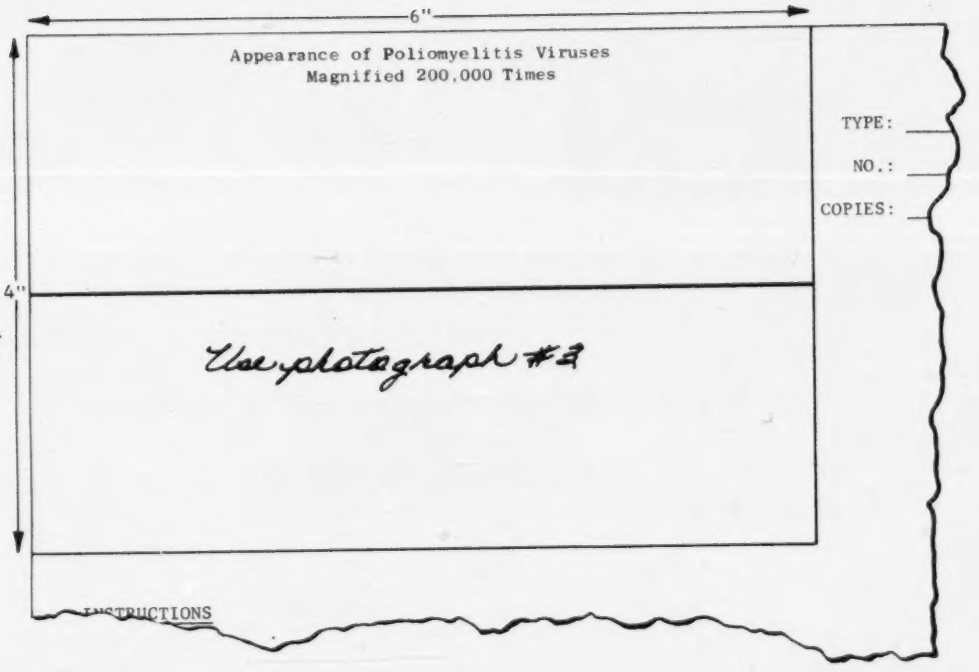
'51

WITHOUT COPY

ould the photograph occupy?
o mark off the area in the
Form.

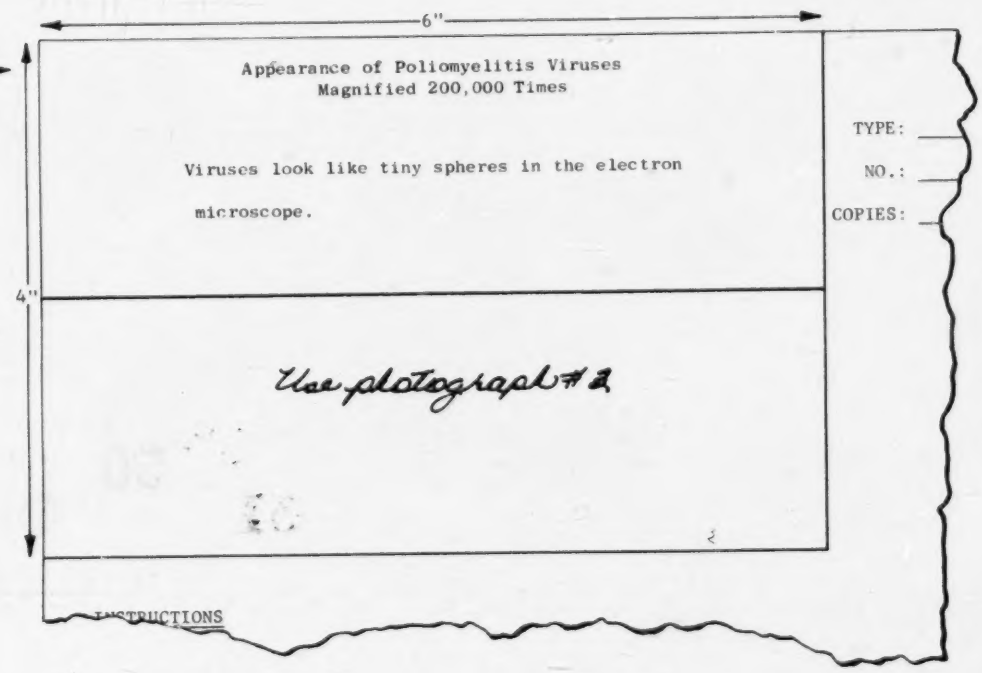
ograph on the back – avoid
pressure. Write "Use photo-
____" inside the outline
hotograph to a Sketch Form.

sing a longshot photograph to
keep the photographs in



copy, double-spaced, in the
ketch Forms

els, type the copy in the



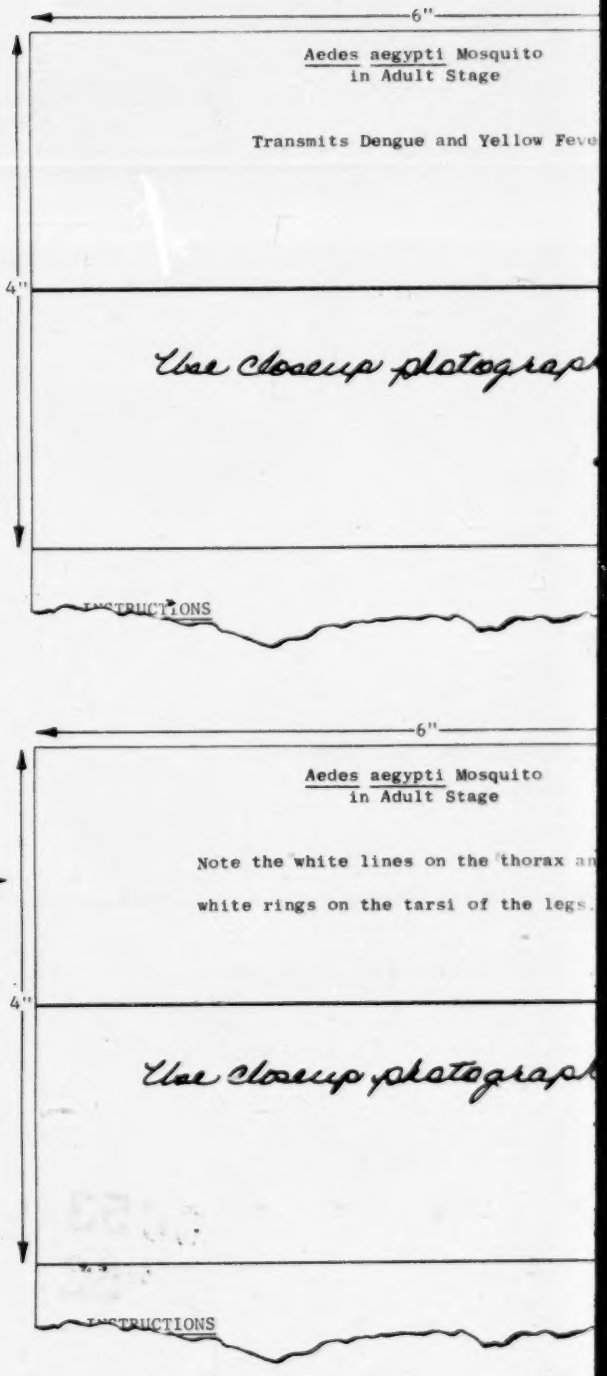
PHOTOGRAPH WITH OR WITHOUT COPY

27. IMPORTANT: If the copy is *divided*, there should be two forms indicating the closeup; type the copy division, double-spaced, separately in the 6" x 4" rectangles of these Sketch Forms

28. Have you designed a slide for every one of your points and/or divisions of copy?

    YES–Go to Page 49.

    NO–Return to Page 4, Step 3 and repeat the design procedure for each remaining point.



R WITHOUT COPY

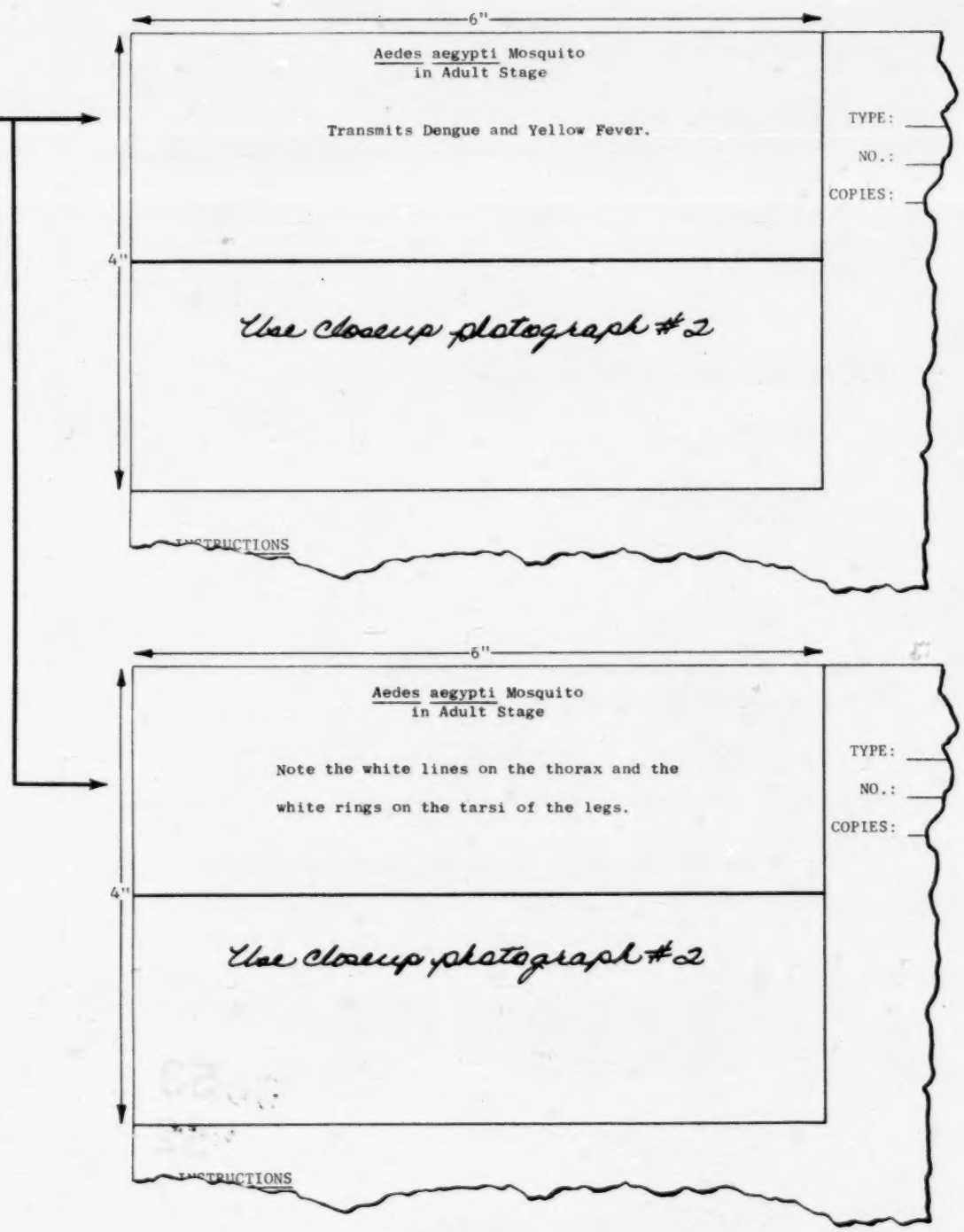
opy is *divided*, there should be the closeup; type the copy , separately in the 6" x 4" ch Forms

slide for every one of your of copy?

49.

Page 4, Step 3 and repeat the cedure for each remaining

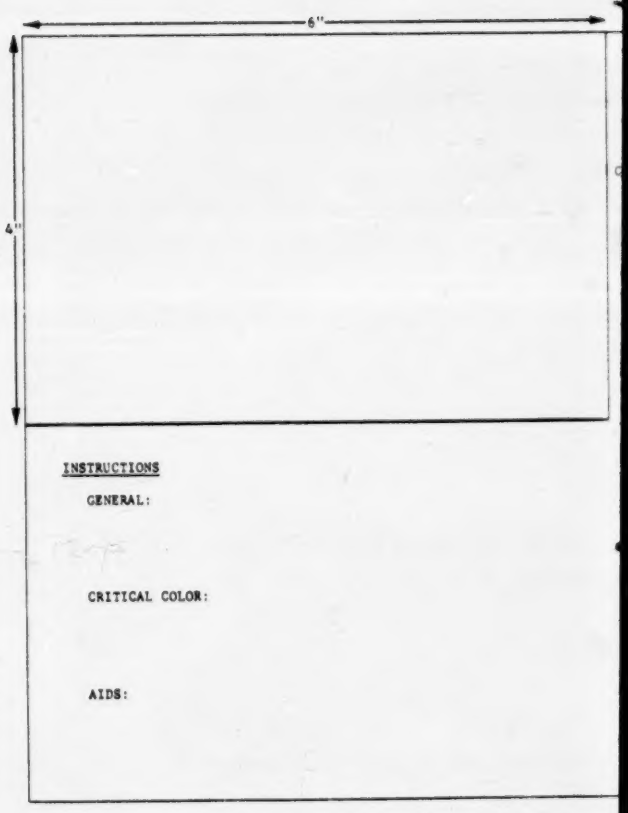
52



PHOTOGRAPH WITH OR WITHOUT COPY

29. You'll need the following items to do the rough sketch that you will submit to the artist:

    - the photograph(s)
    - copies of the Sketch Form
    - a pencil
    - a typewriter



30. Will the slide need a title?

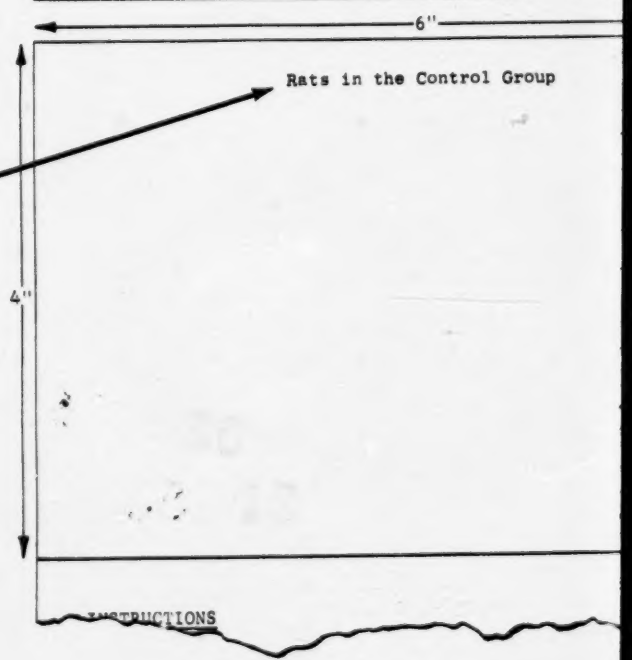
    YES–Continue.

    NO–Go to Step 32.

31. Compose the title and type it near the top of the 6" x 4" rectangle on each Sketch Form.

    IF the title has *more than four* words use both upper– and lowercase letters

    IF it has four or fewer words, you may use uppercase only.



53

HOUT COPY

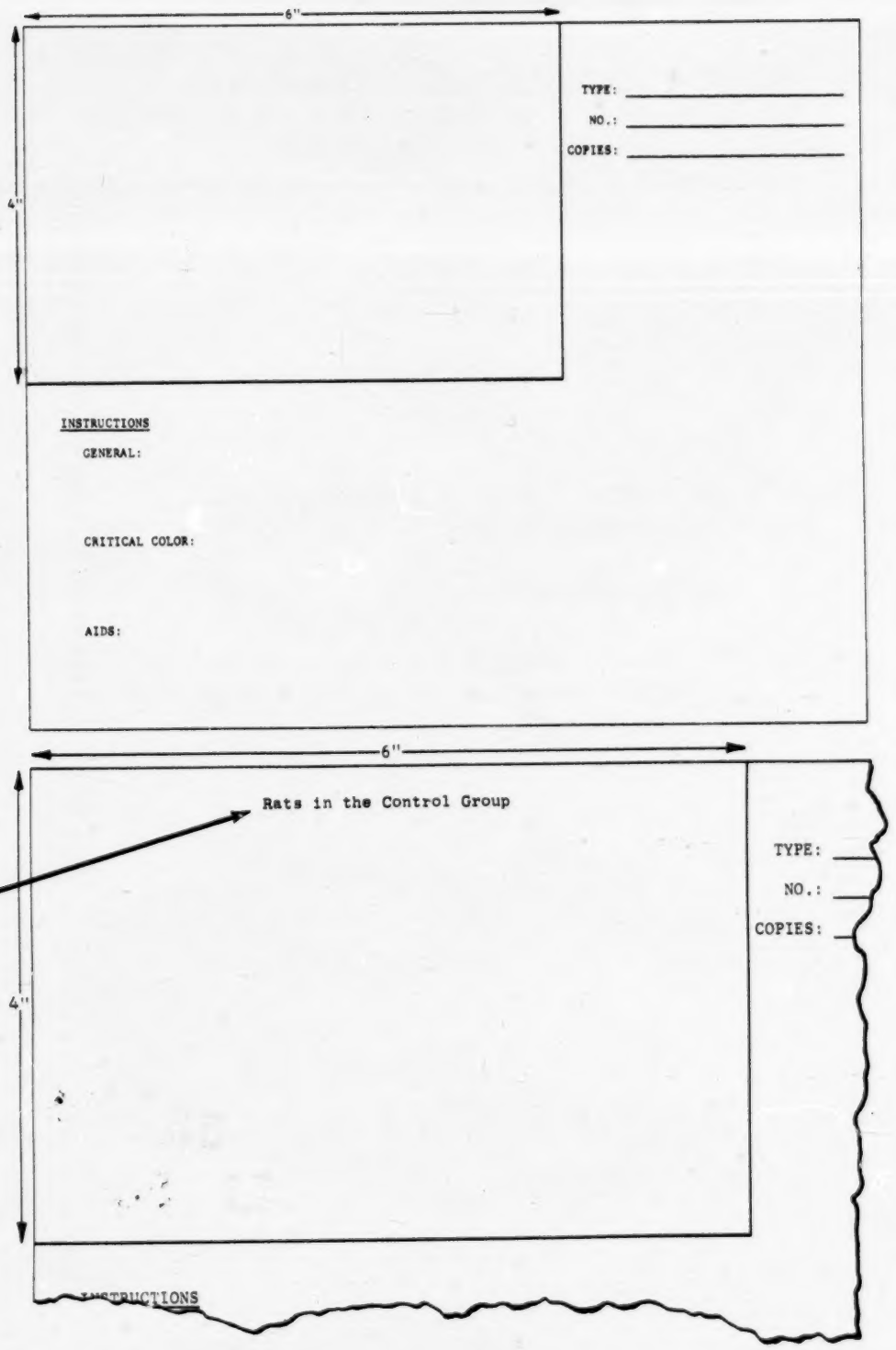
tems to do the rough
the artist:

orm

it near the top of the
tch Form.

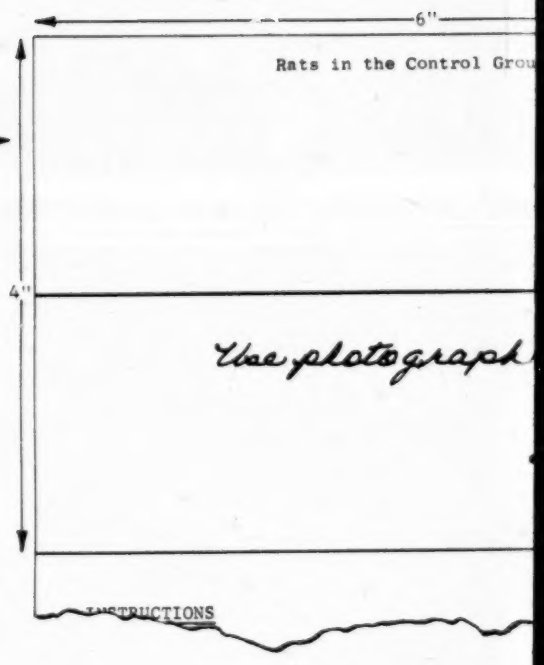
an four words use both
tters

er words, you may use



PHOTOGRAPH WITH OR WITHOUT COPY

32. Number each photograph that you have on the back in the margin area. Write "Use photograph number_____" in the 6" x 4" rectangle of the Sketch Form; then attach the photograph to the Form →



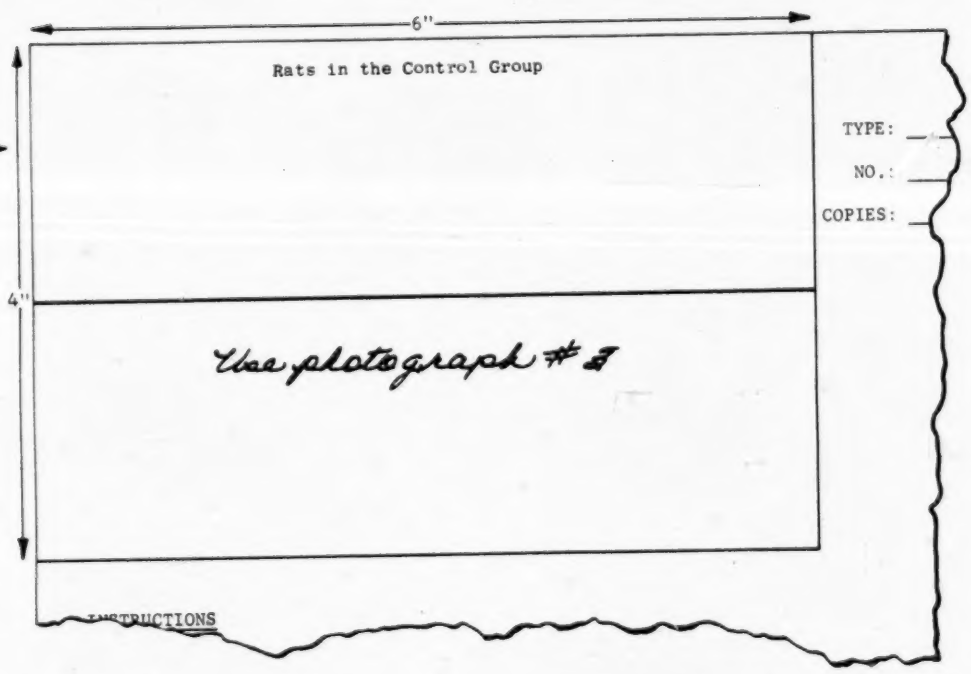
33. Have you designed a slide for every one of your points?

YES–Go to Page 49.

NO–Return to Page 4, Step 3 and repeat the design procedure for each remaining point.

WITHOUT COPY

h that you have on the back
rite "Use photograph num-
x 4" rectangle of the Sketch
hotograph to the Form



slide for every one of your

49.

Page 4, Step 3 and repeat the
cedure for each remaining

54

TITLE SKETCHES

1. Do you want to use any Title slides to introduce your presentation or to introduce subgroups in your presentation?

   YES–Continue.

   NO–Go to Page 50.

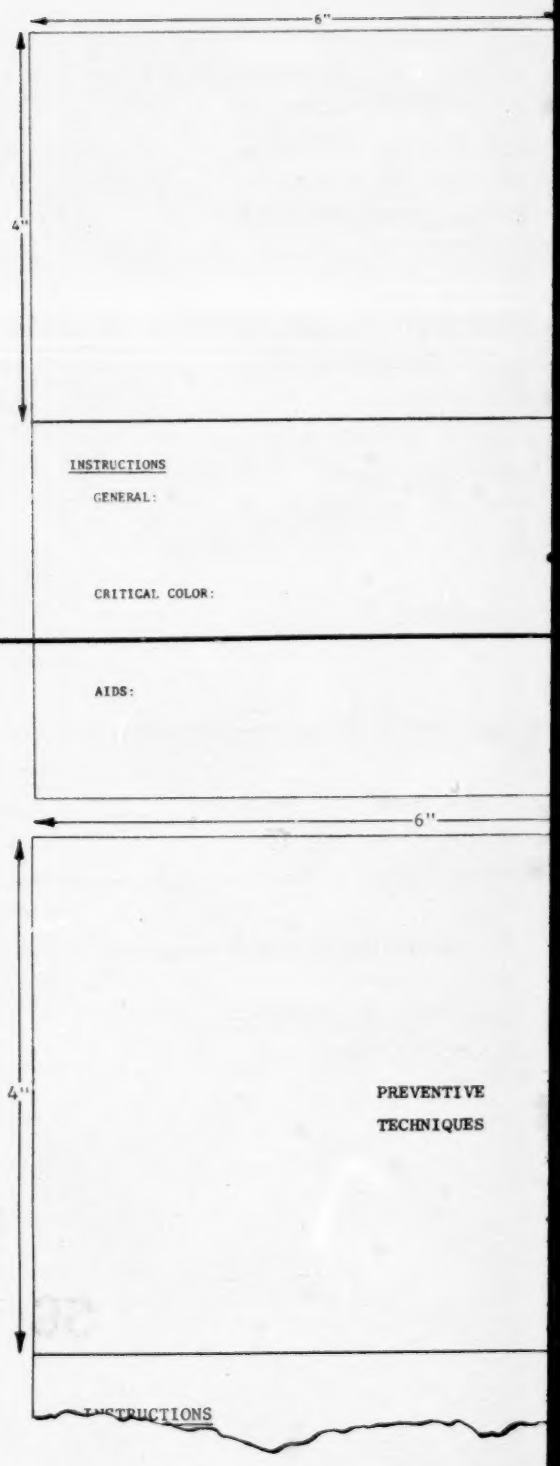
2. Take a copy of the Sketch Form for each Title slide you want to make. Under the word "Copies" in the upper right corner, write "Title Only"

3. Type *each title* on separate Sketch Forms in the 6" x 4" rectangles.

   IF the title has *more than four* words, use both upper– and lowercase letters.

   IF the title has four or fewer words, you may use uppercase only

4. Go to Page 50.



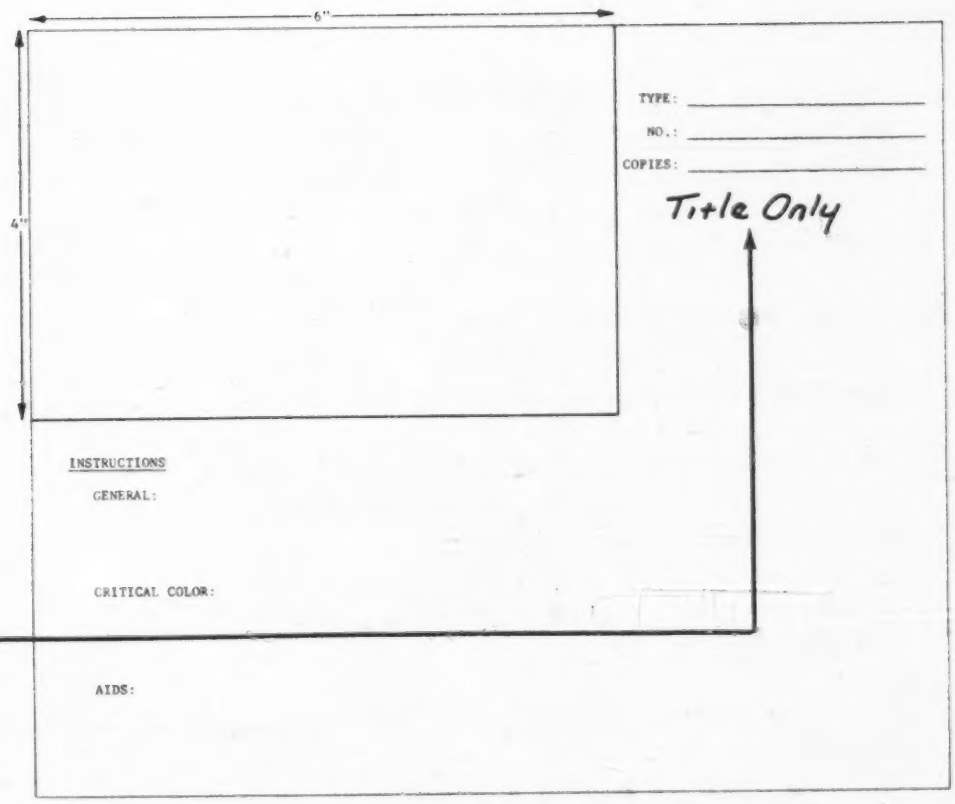
o introduce your
groups in your

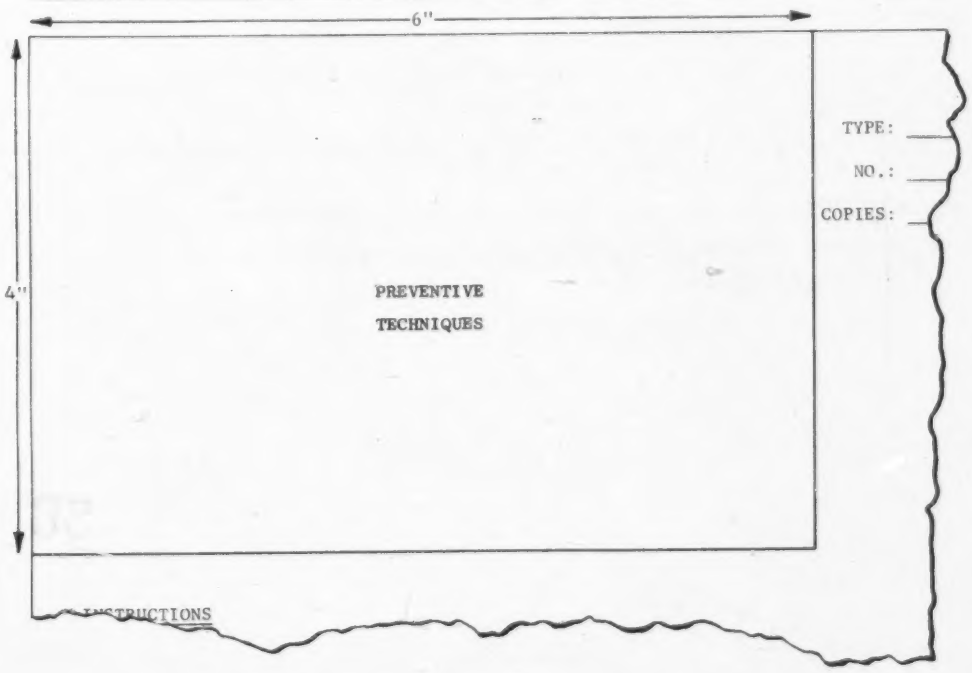
r each Title slide
"Copies" in the
"

ch Forms in the

r words, use both

words, you may





55

ORGANIZING MATERIALS

1. Examine all of your Sketch Forms for errors. If possible, make the examination the *day after* completing the sketches. You will be more likely to catch errors or omissions that you had previously overlooked.

2. Arrange your rough Sketch Forms in the order in which they will be presented. (The sketches could be spread out on a table or tacked to a board.)

   Next, rehearse the presentation, correlating your narrative with the sketches; make any sequence changes needed.

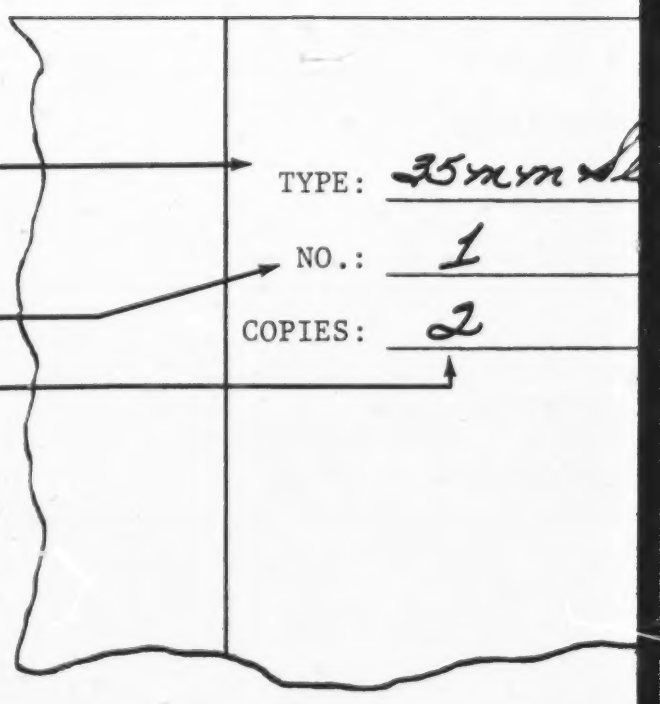
3. In the upper right corner on each Sketch Form fill in the following information:

   (a) How the slide is to be finished

   (b) The numbers in *sequence* of all your Sketch Forms, including those for title slides

   (c) The number of copies you will need

4. Duplicate the Sketch Forms, using any duplicating process machine. If none is available, copy the Sketch Forms and *file* the copies.



56

LS

etch Forms for errors. If
ination the *day after* com-
will be more likely to catch
you had previously over-

tch Forms in the order in
ted. (The sketches could be
cked to a board.)

entation, correlating your
ches; make any sequence

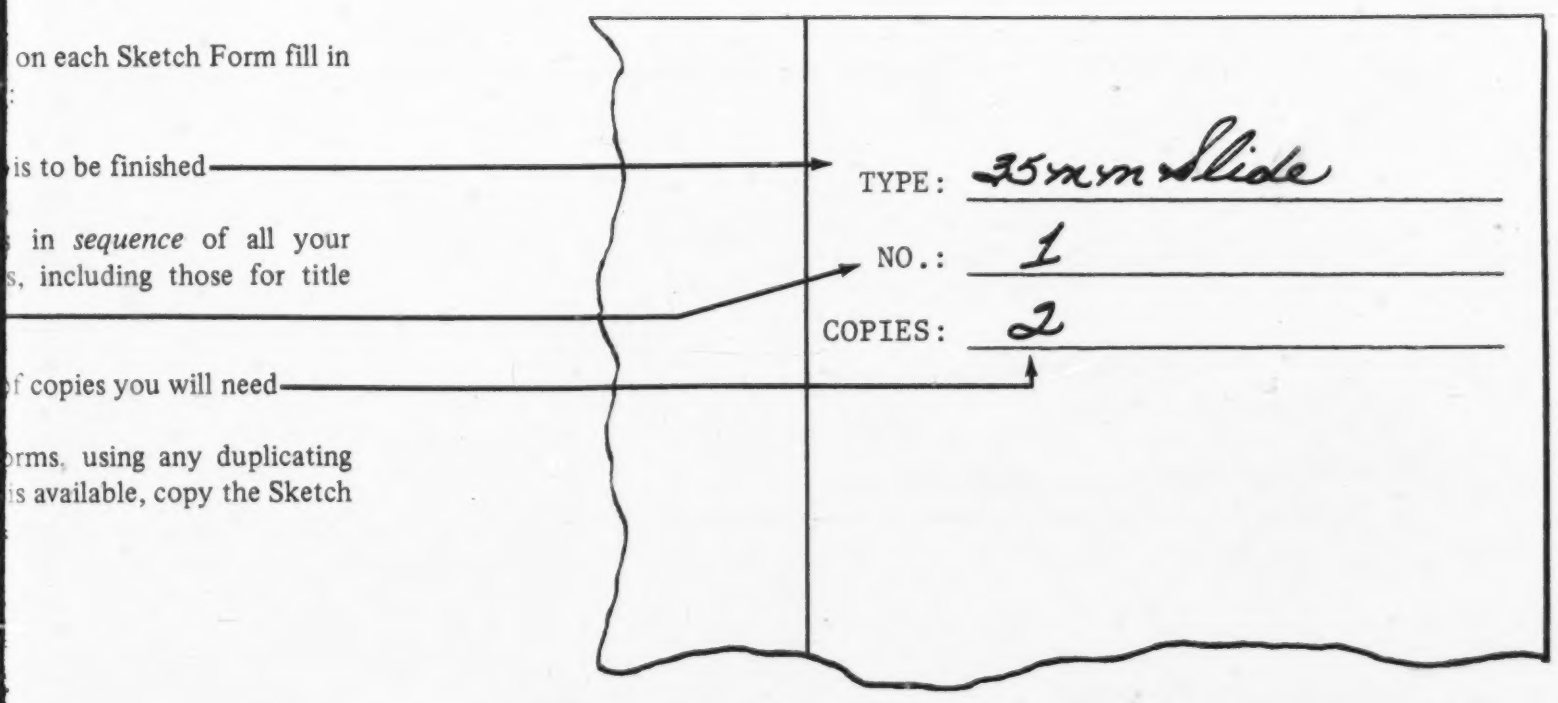
on each Sketch Form fill in

is to be finished

in *sequence* of all your
s, including those for title

f copies you will need

rms, using any duplicating
s available, copy the Sketch



ORGANIZING MATERIALS

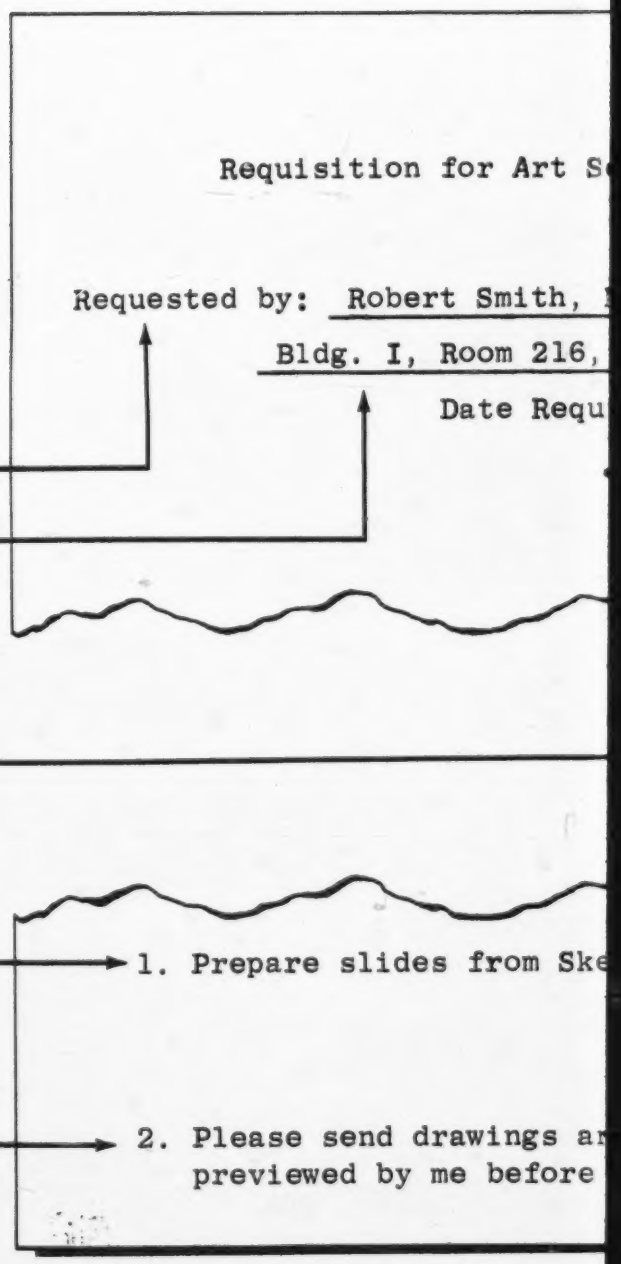
5. Fill out a requisition for services. Most art departments use a standard form, which includes a copy for your files. If your art service does not have a form, you will have to ask the number of copies of the requisition required; always make an additional copy for your files.

   Your requisition should include the following information:

   (a) Who is requesting the services; this is usually your name or the unit, activity, etc., for whom you work

   (b) Your address and phone number

   (c) The present date and the date the finished work is required; usually art services ask for 10-15 *working* days, but a large number of complex materials may require more


Requisition for Art S
Requested by: Robert Smith,
Bldg. I, Room 216,
Date Requ
1. Prepare slides from Ske
2. Please send drawings a
previewed by me before

6. Your requisition should order the following services:

   (a) That the necessary copy and artwork be prepared from each Sketch Form

   (b) That the pieces of copy and artwork be submitted to you when they are ready for checking and approval before the finished slides are made

7. *File* one copy of the requisition.

CONTINUED ON PAGE 53.

ALS

or services. Most art depart-
rm, which includes a copy for
ervice does not have a form,
he number of copies of the
ays make an additional copy

include the following infor-

uesting the services; this is
r name or the unit, activity,
m you work

s and phone number

t date and the date the
rk is required; usually art
for 10-15 *working* days, but a
er of complex materials may
e

order the following services:

ecessary copy and artwork be
m each Sketch Form

eces of copy and artwork be
o you when they are ready for
d approval before the finished
ade

quisition.

Requisition for Art Services

Date: 2/15/70

Requested by: Robert Smith, M.D.

Bldg. I, Room 216, Tel. Ext. 103

Date Required: 3/10/70

1. Prepare slides from Sketch Forms 1-6.

2. Please send drawings and copy to be previewed by me before finalizing.

57

CONTINUED ON PAGE 53.

INFORMING ARTIST

READ STEPS 8-11 ON THIS PAGE CAREFULLY BEFORE MEETING WITH THE ARTIST

8. Set up a meeting with the artist. When it is time for the meeting, take the following items with you:

   - all Sketch Forms
   - any photographs to be used on slides
   - any visual aids for the artist
   - the requisition and the required number of copies

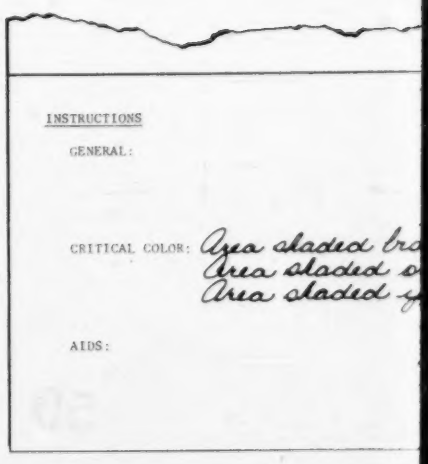
9. At the artist's studio . . .

   Are there any sketches with critical color indicated?

   YES–Continue.

   NO–Go to Step 11.

10. Ask to see the artist's color charts. Select the best color for each critical area and write the number or identifying label for that color on the Sketch Form beside the description of the critical color area →



11. Turn in all materials to the artist; answer any questions.

N THIS PAGE CAREFULLY
I THE ARTIST

th the artist. When it is time for
e following items with you:

ms
hs to be used on slides
for the artist
n and the required number of

. . .

hes with critical color indicated?

e.

ep 11.

st's color charts. Select the best
cal area and write the number or
that color on the Sketch Form
n of the critical color area

58

rials to the artist; answer any

CORRECTING COPY AND ARTWORK

12. When you have been notified that the copy and artwork are ready for checking . . .

    Take your duplicate copies of the Sketch Forms to the artist's studio. Check the copy and artwork against the Sketch Forms for errors; also check the critical colors.

    IF there are any errors–Continue.

    IF there are no errors–Go to Step 14.

13. Write the corrections for each slide on separate sheets of paper; also write that you want to see the revised artwork and copy

    Attach each paper to the appropriate piece; then return the artwork and copy to the artist.

    Repeat Steps 12 and 13 until the artwork and copy have been produced correctly. Then continue.

#16
Correct spelling of Ra
in work table title.
Change total of freq
to 104.
Please notify me w
the revised artwor
and copy are ready

D ARTWORK

otified that the copy and
cking . . .

ate copies of the Sketch
t's studio. Check the copy
ast the Sketch Forms for
e critical colors.

ors—Continue.

ors—Go to Step 14.

each slide on separate sheets
you want to see the revised

he appropriate piece; then
py to the artist.

until the artwork and copy
ctly. Then continue.

#16
Correct spelling of Random
in work table title.
Change total of frequency
to 104.
Please notify me when
the revised artwork
and copy are ready.

CHECKING FINISHED SLIDES

14. When you receive the finished slides, check each one for errors and legibility.

    Test the legibility of each slide by projecting it –OR– hold each slide one foot from your eyes and try to read it.

    ALL slides satisfactory–Continue.

    ONE or more slides not satisfactory–
    Type a requisition in duplicate (one copy for your files) on which you indicate the revisions to be made. Then take the requisition and the unsatisfactory slide back to the artist. When the new slides are ready, repeat Step 14.

15. Does your agency keep a file of the artwork used to make slides?

    YES–Have the artist turn artwork over to the person in charge of the files.

    NO–File the artwork and rough sketches in your own files.

16. Complete any further preparations for your presentation.

Date Req

Requested by: Rob't Smith,
Bldg. I, Rm. 216

1. Lateral view of lung need
   the upper lobe, apical ar
   photograph.
2. Please send revision for
   approval.

* U. S. GOVERNM

DES

ed slides, check each one

ach slide by projecting
e foot from your eyes and

ntinue.

sfactory—
duplicate (one copy
ch you indicate the

ition and the unsat-
to the artist. When
dy, repeat Step 14.

ile of the artwork used to

turn artwork over to the
e of the files.

ork and rough sketches in

arations for your presenta-

Date: 3/1/70

Date Required: 3/10/70

Requested by: Rob't Smith, M.D.

Bldg. I, Rm. 216 Tel. Ext.: 103

1. Lateral view of lung needs more detail in the upper lobe, apical area. See attached photograph.
2. Please send revision for checking and approval.

60

☆ U. S. GOVERNMENT PRINTING OFFICE : 1971 O - 428-228

TYPE: _____

NO.: _____

COPIES: _____

INSTRUCTIONS

GENERAL:

CRITICAL COLOR:

AIDS:

Public Health Service Publication No. 2196